

Saturday 3 January 2015

FULL TEST



Pentax K-S1

It's a DSLR, Jim, but not as we know it

Amateur Photographer

Passionate about photography since 1884

12 New Year projects

The **essential photo jobs** you need to do in 2015

Surface tension

Matty Smith reveals how he captures the world above and below the waterline

Steady as she goes

How to **stabilise your camera** when shooting video



PLUS APOY round 9 winners: your best night photos • PaintShop Pro X7 test

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COVER PICTURE © MATTY SMITH

In this issue

10 New Year's resolutions

Great ideas for your photography this year

18 Beyond the sea

Matty Smith's images reveal a beautiful world just beneath the ocean's surface. Oliver Atwell talks to him

24 Video masterclass

Professional videographer Victoria Grech takes a look at how to capture steady video footage

26 APOY results round 9

We reveal the winners of our night photography round of APOY

34 Film-makers on a roll

Brandon and Brian Wright of CineStill Film have high hopes for a new film that gets great effects under continuous artificial light

37 Evening class

Martin Evening sorts out your photo-editing and post-processing problems

39 Competition

Win a Billingham 550 bag worth £600

46 Pentax K-S1

It may seem to be all flashing lights, but underneath its modern skin the K-S1 is a serious camera. We test it out

55 Corel PaintShop Pro X7

We reveal what PaintShop Pro version 7 has to offer

Regulars

3 7 days

16 Inbox

40 Reader Portfolio

44 Accessories

59 Technical Support

82 Final Analysis



THIS time last year I shared with you, perhaps unwisely, my New Year's resolution for 2014. After more than a decade editing a purely digital photography magazine, I would shoot, process and print a roll of film for the first time since about 2005. How did I get on? Well, not so well. I did buy a roll of black & white film, and I did take a few pictures, but the film is still in the camera. I did visit a darkroom,

though – at the superbly equipped facilities of The Camera Club in London's Kennington (thecameraclub.co.uk), just a short stroll from the AP office – and I reacquainted my nostrils to the smell of fixer.

This year I intend to complete my mission and make some prints. Hopefully, I'll make something good enough to put on the wall. So what's your photographic resolution? Do write in and tell us.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© GRANT SIMON ROGERS

Terra Incognita by Grant Simon Rogers

Leica Digilux 2, 28mm (equivalent), 1/500sec at f/8, ISO 100

This picture of grass by Grant Simon Rogers was uploaded to our Flickr page. 'All my photographs are daytime pictures, and this image was taken in a London park near Brixton,' says Grant. 'I find that taking images

helps me switch off from my day job. With the aperture ring set to f/8-11 and the shutter speed between 1/500sec and 1/2000sec, I get a really dark picture in all but the brightest of sunlight.

'My digital Leica cameras have a small built-in flash above the lens, which I used to illuminate the foreground detail and create definition in the middle ground. This creates the theatrical "Day for Night" look. The large aperture gives me a wonderful depth of field to play with, so most of my subject is in focus.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

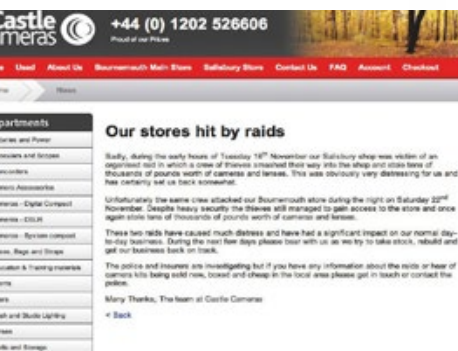
Manfrotto colour splash

Manfrotto has made some of its tripods available in different colours, including blue and pink, allowing photographers to personalise their kit bag. The Befree, Pixi, Pocket series and Compact Light range are now out in a variety of colours. For more details visit www.manfrotto.co.uk.



Theft alert

Photographers should be on the lookout for new cameras being sold at suspiciously low prices after thieves escaped with tens of thousands of pounds' worth of gear from Castle Cameras. Contact 01202 526 606 for the Bournemouth branch and 01722 339 909 for the Salisbury one.



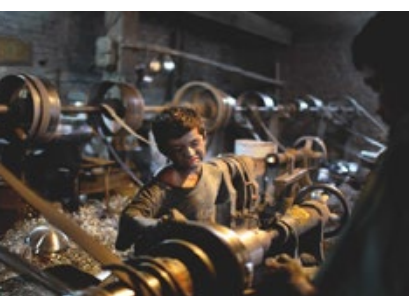
Drone threat

Drone users may fall foul of 'harassment', or even 'voyeurism' legislation. Chief Inspector Nick Aldworth, of the Metropolitan Police, told a House of Lords committee that, in the absence of privacy legislation in the UK, users of the unmanned devices could fall foul of the 2003 Sexual Offences Act, or 'harassment' under the Public Order Act. He warned that drone technology has opened up opportunities for 'negligent, reckless or malicious' use.



'Hell' factory spotlight

Bangladeshi photographer GMB Akash has pocketed \$2,500 for winning the inaugural Neutral Density Photography Awards. His winning image, 'Angels in hell', is of children working in Bangladeshi factories. Visit ndawards.net.



Flickr under fire

Photographers blasted Flickr after the website began selling photographs available for use under a Creative Commons licence. Flickr owner Yahoo made more than 50 million images available to buy. 'It ticked me off that somebody else is selling them when I was giving them away,' US-based amateur photographer Liz West told *The Wall Street Journal*. Creative Commons is 'a non-profit body that offers an alternative to full copyright', according to creativecommons.org.

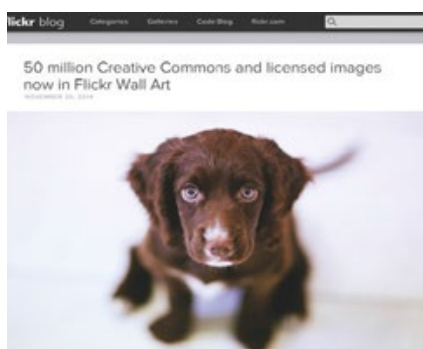


IMAGE BY SCOTT OLSON © 2014 GETTY IMAGES

WEEKEND PROJECT

Walk in the woods

As the colder weather starts to set in and winter takes hold, many of the plants in a forest will die down. However, until early January there is still the chance to see, and photograph, a number of woodland fungi, such as the one pictured right. In addition to the species of fungi, there are other interesting subjects to photograph in our woodlands, from evergreen plants to dying bracken and a variety of berries. Be sure to look on the ground, around fallen trees, on tree trunks and in dense areas of foliage to maximise your chances of finding the right subject. Taking a long walk around local woodland with a camera and a spare lens can be very enjoyable at this time of year - particularly if the weather is cold and sunny. Don't forget to look out for wildlife, too.

1 If you have a macro lens, make sure you remember to take it with you when out on a woodland walk. There are lots of small subjects to photograph in a forest and a macro lens will allow you to capture the intricate detail.

2 It is important when going for a long walk to wrap up warm. Being cold while you are shooting is uncomfortable, and if your mind is thinking about how cold you are then you won't be in the mood to get decent shots.



BIG picture

Tensions reach boiling point in Ferguson, Missouri, in the US

◀ This powerful image from Getty photographer Scott Olson encapsulates the frightening tension building in many US cities as people reacted to what they felt was a miscarriage of justice. A police squad car was turned over by demonstrators during a protest on 25 November 2014 in Ferguson, Missouri. Protesting turned into rioting following the grand jury announcement not to indict officer Darren Wilson in the Michael Brown case. Brown, an 18-year-old black man, was killed by Wilson, a white Ferguson police officer, on 9 August. At least 12 buildings were torched and more than 50 people were arrested during the night-long rioting.

Words & numbers

Landscape photography is the supreme test of the photographer – and often the supreme disappointment

Ansel Adams

American photographer
(1902-1984)

8,000

The number of pieces of photographic equipment in the RPS Collection in Bradford, West Yorkshire



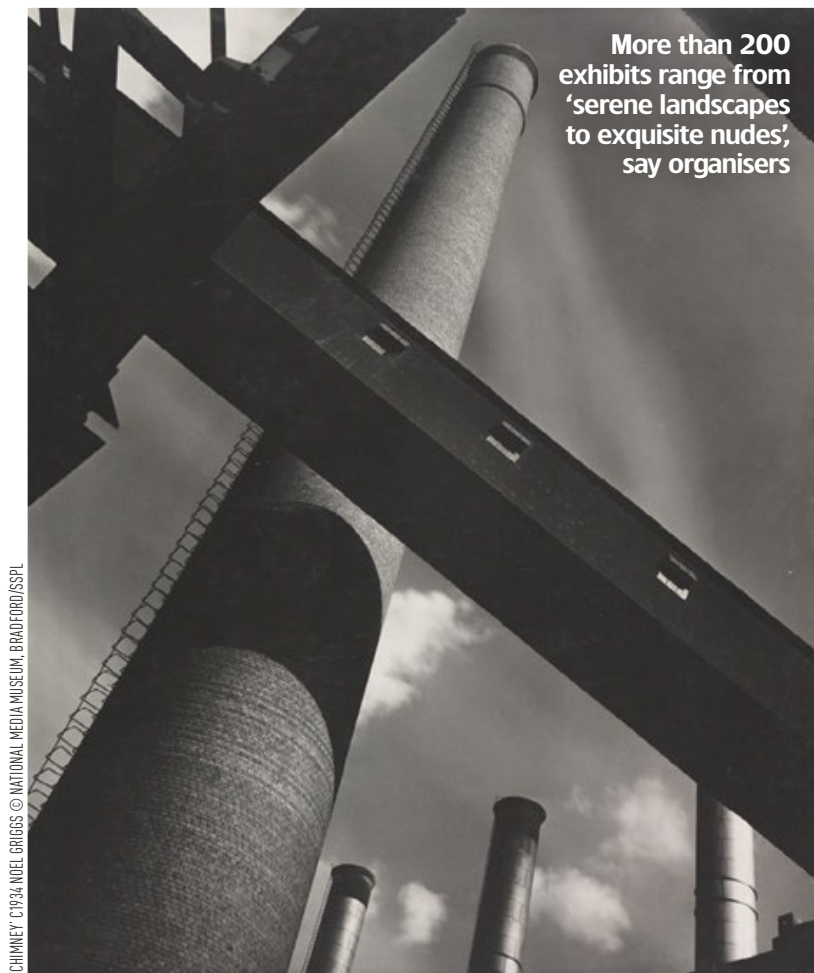
3 As a lot of foliage will have died down, it will be easier to see, and therefore photograph, birds and other wildlife. Using a telephoto lens will help you get close-up shots of your subjects.

4 As the leaves of deciduous trees and shrubs will have dropped, it's important to keep an eye out for colour. Look for colourful subject matter, such as evergreens and berries, to brighten up a dull environment.

© CALLUM MCINERNEY-RILEY



Use a macro lens and flash to take detailed pictures of fungi



More than 200 exhibits range from 'serene landscapes to exquisite nudes', say organisers



The show will be free to visit when it opens in Bradford



Moving the RPS exhibits to London came at a price

Historic RPS images go on show, at a cost

HISTORIC images plucked from the Royal Photographic Society's famous collection have gone on show at the Science Museum in London, as organisers defend the £8 entry cost.

Drawn by Light features more than 200 exhibits from the Royal Photographic Society Collection, which has been housed at the National Media Museum (NMM) in Bradford, West Yorkshire, since its move there 11 years ago. The RPS itself was founded in 1853.

The show includes images dating back to the earliest days of photography, captured by pioneers such as Julia Margaret Cameron and British photography inventor William Henry Fox Talbot, whose experimental cameras are on display.

It also showcases the work of modern-day photographers such as Don McCullin, Terry O'Neill and Martin Parr.

The Science Museum says the show will allow the public to 'discover stories behind some of the world's most famous photographers and their works, and explore how photography has fundamentally shaped our perception of the world'.



The Bradford-based RPS Collection contains more than 250,000 images

Entry to the exhibition, which takes place at the Media Space Gallery inside the museum, costs £8 – a move that has drawn criticism from at least one observer.

When the exhibition opens at the NMM in Bradford next year, entry will be free, according to the RPS.

Photographer Andy Blackmore criticised organisers over the entry fee. He told AP: 'It's disgusting. It should be a voluntary charge... They [the images] should be available to see, for free.'

Among those positive about the show, however, is Emma McLean, an entertainment agency account manager, who turned to Twitter after seeing a preview. She wrote: 'So

excited to see the masters of the RPS collection... If you are a photography fan, you cannot miss this show.'

Asked why there is an admission fee for access to images that form part of the National Photography Collection, a Science Museum spokeswoman told AP: 'Income generated by the exhibitions programme is fed back into the running of Media Space for the project to be sustainable.'

'Although a large number of works on show in the Media Space throughout the year are from the National Photography Collection, there are also loans on display.'

She added: 'The preparation of a major exhibition involves shipping, insurance, research, conservation and installation costs.'

'The Virgin Media Studio in the Media Space is a free offer, changing throughout the year, and representing different aspects of photography and the National Photography Collection.'

The Media Space offers concessions, and discounts at certain times of the week.



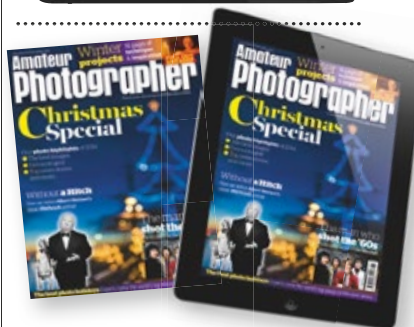
Sony confirms Alpha 7 II price

SONY has confirmed that the Alpha 7 II will cost £1,500, body only, when it goes on sale in the UK in January.

The Sony Alpha 7 II will also be available as a kit with a 28-70mm lens, priced £1,700.

Unveiled in November, the Sony Alpha 7 II is claimed to offer 'outstanding image quality in a compact size and light build'.

The 24.3-million-pixel model features 5-axis image stabilisation and a 117-point, focal-plane-phase-detection AF system with an improved algorithm, allowing AF to be '30% faster' than in previous Sony cameras.



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Flashgun maker Metz in financial trouble

FLASHGUN maker Metz may be rescued from insolvency after attracting 'considerable interest' from potential investors, AP has learned.

A source close to Metz said the insolvency filing is expected to affect around 600 jobs, but added that 'the administrator is in contact with potential investors' and that there has been 'considerable interest in the company'.

Metz makes flash units for amateur and professional photographers worldwide, from compact flashes to handheld flashguns. It also makes TVs.

The German office of insolvency administrator Joachim Exner had yet to comment.

Metz was formed over 75 years ago by Paul Metz who, in 1947, began making radio sets before expanding to other lines of business.

Today, the owner-led

The German company Metz makes televisions as well as flashguns



company focuses on three areas: entertainment electronics, photo electronics and plastics technology.

Paul Metz died in 1993, after which his wife Helene took over the running of the business.

Speaking last year, Helene Metz said: 'My husband and I have always

invested in the company and promoted its continued development.

'Independence was important to us. At the same time, we always placed great importance on excellently trained, highly motivated employees. And nothing will change these values in the future.'

Brit on £30k photo shortlist

A BRITISH artist is among those shortlisted for the Deutsche Börse Photography Prize 2015.

UK-born Patrick Waterhouse collaborated with South African photographer Mikhael Subotzky for an 'intimate and deeply evocative' social portrait of a 1970s Johannesburg apartment block that reportedly became a centre of crime, prostitution and drug dealing, and a symbol of urban decay.

The pair's work, called 'Ponte City' 2008, also drew on architectural plans, plus archival and historical material about the building and community.

The project appeared in the pair's publication, *Ponte City*, earlier this year.

Also shortlisted for the Deutsche Börse Photography Prize 2015 are Russian photographer Nikolai Bakharev, Zanele Muholi (South Africa) and Viviane Sassen (Netherlands).

The winner/winners of the £30,000 cash prize will be announced at The



Photographers' Gallery in London on 28 May 2015.

The work of shortlisted photographers will go on show at The Photographers' Gallery from 17 April-7 June. See also the exhibition in Edinburgh (right).

The Deutsche Börse Photography Prize rewards a photographer, of any nationality, who has made a significant contribution, in exhibition or publication format, to photography in Europe from 1 October 2013-30 September 2014.

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



London's New Years Day Parade

Happy New Year! You may be reading this after the big calendar flip, but if you're not, and you anticipate being able to stand on New Year's Day, why not head out to photograph some of the celebratory parades that take place?

1 January. www.londonparade.co.uk



People of India

Three series of photographs document India, spanning the past 150 years. Anchoring the display is Jason Scott Tilley, who contributes his own street portraits and also shots taken by his great-grandfather.

Until 11 January.
www.theherbert.org



Mobile Photography

Eton's Rhubarb and Custard gallery open exhibition focuses on photographs taken using mobile phones. If you'd like to see one of your mobile images mounted on their wall, head to the website for details.

Until 28 February.
www.rhubarbandcustard.com

EVERYWHERE



Shoot Winter Flowers

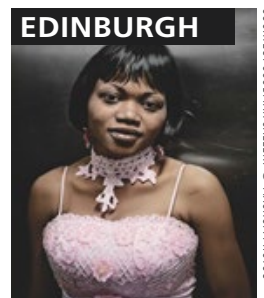
It's no doubt tempting to shake off those post-Christmas blues by staying resolutely indoors and polishing off the booze reserves, but you'll have much more luck if you venture outside and get some shots of flowers that appear at this time of year – some nice snowdrops, for example.

January-February

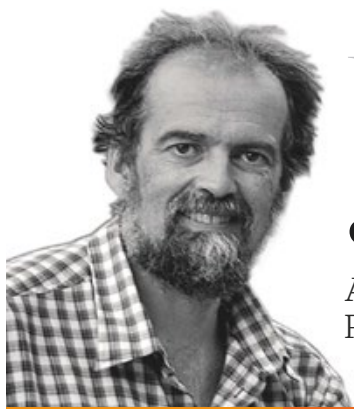
Ponte City: Mikhael Subotzky and Patrick Waterhouse

Two artists document five years in the life of South Africa's tallest skyscraper, the 54-storey Ponte City, in Johannesburg. Once a symbol of prosperity, the building has fallen into decay, and its refugee inhabitants face an uncertain future.

Until 26 April. www.nationalgalleries.org/portraitgallery



For the latest news visit www.amateurphotographer.co.uk



Viewpoint John Gilbey

Are you someone who's guilty of doing the Photoshop Two-Step? Here's why a return to the darkroom might benefit your photography

I finally have my own darkroom. Well, technically I've had a darkroom since I was ten years old, but that was just my bedroom with a blanket draped over the curtains to help keep the street lights at bay. Now, though, I have a room dedicated to the art and science of photography – a room that can act as a focus for my endeavours and, more importantly, a room for all my junk (my wife's word) that's been spread around the house for most of my life.

Why now? Surely, with everything so shiny and digital, I'd be better off putting the money into a decent photo printer and a pint or two of ink? I beg to differ, and here's why.

Digital photography is great, wonderful, invigorating. It allows me to photograph subjects and events that I would really struggle to capture with the best of my analogue kit – and some of that is very good. The trouble is, the ease with which I can capture images digitally sometimes suckers me in to the old Photoshop Two-Step – a dance in which you open the file, look blankly at it, click Enhance and Auto Levels, let some unknown software engineer decide just how much it needs sharpening then do a Save As. Game over. I have a picture. It looks OK, the histograms are spot on and I know just how it will print on the devices I've loaded profiles for.

For rapid professional gigs, this is a lifesaver. I know immediately that I've got the image and can deliver it in the way the customer wants, when he wants it. There

is no more double-shuffle with two camera bodies and two film stocks just in case a shutter blind sticks or the aperture fails to close. No more prayers as you open the developing tank to check the results. In many ways, life is good.

But perhaps it's too good. When I'm not running to someone else's deadline, I enjoy taking time over my photography. I like to plan how to get the image right in-camera, so that what I capture reflects what I saw – or imagined – at the time, rather than ending up with a picture that has passed through the assumptions, preferences and compromises of the hundreds of other folk who design our cameras and write our software. They have their own agenda: they assume we want deep blue skies, sharp faces, shadow detail, synchronised smiles – all great aspects of your holiday pics, but not necessarily helpful if you are pursuing your own ideas.

Hence the darkroom. By returning to my roots in monochrome photography, using manual cameras and hand-printing the results, I feel much closer to being a creative person. I'll never stop using digital – it makes me a useful income – but while the 'me' photography is slower, more painful and has fewer results, it gives me images that I feel great satisfaction in. Which I guess is what it is all about.

John Gilbey is a writer and photographer living in west Wales. His work has appeared in *Nature*, *New Scientist*, *The Guardian* and a number of other publications. You can follow him on Twitter @John_Gilbey.



John's darkroom will free him up to shoot the way he wants



BOTH PICTURES © JOHN GILBEY

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

New Books

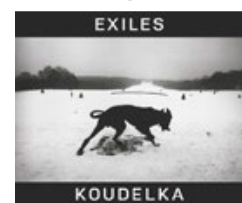
The latest and best books from the world of photography. By Oliver Atwell



© JOSEF KOUDELKA

Josef Koudelka: Exiles

Thames & Hudson, £39.95, hardback, 180 pages, ISBN 978-0-50054-441-9



HOW CAN it be that a photographer dealing with themes of desolation, waste, departure and alienation is able to produce such exceptionally beautiful images? The reason is simple:

everything Czech photographer Josef Koudelka captures speaks deeply of the endurance of the human spirit. The photographs were taken during Koudelka's years of wandering through Europe and the United States after leaving his native Czechoslovakia. The images communicate much about the world that Koudelka found on his travels, but perhaps say more about the photographer, indeed any photographer, who suffers from an insatiable desire to see. Typically, each and every frame is perfectly beautiful. Master photographer is a term that's bandied around far too much, but here it is more than justified. ★★★★★

After the Agreement: Contemporary Photography in Northern Ireland

by Sarah Tuck, John Duncan, Mary McIntyre and Donovan Wylie, Black Dog Publishing, £19.95, paperback, 978-1-90896-691-9



DURING any conflict, there are always photographers who are eager to document what they see. While in the case of news photography this is a necessity, contemporary art photography requires some distance. The events must be absorbed and considered.

Only then can artists communicate what they have learned. This is particularly true of the Troubles in Northern Ireland, and that is what makes this book such a vital addition to the conversation. The book draws on a series of talks by the photographers John Duncan, Mary McIntyre, Donovan Wylie, Paul Seawright, Kai Olaf Hesse and David Farrell. It is a fantastic opportunity to explore the role that contemporary photography plays in our understanding of the events. Light reading it is not, but was it ever going to be, considering the subject matter? ★★★★★

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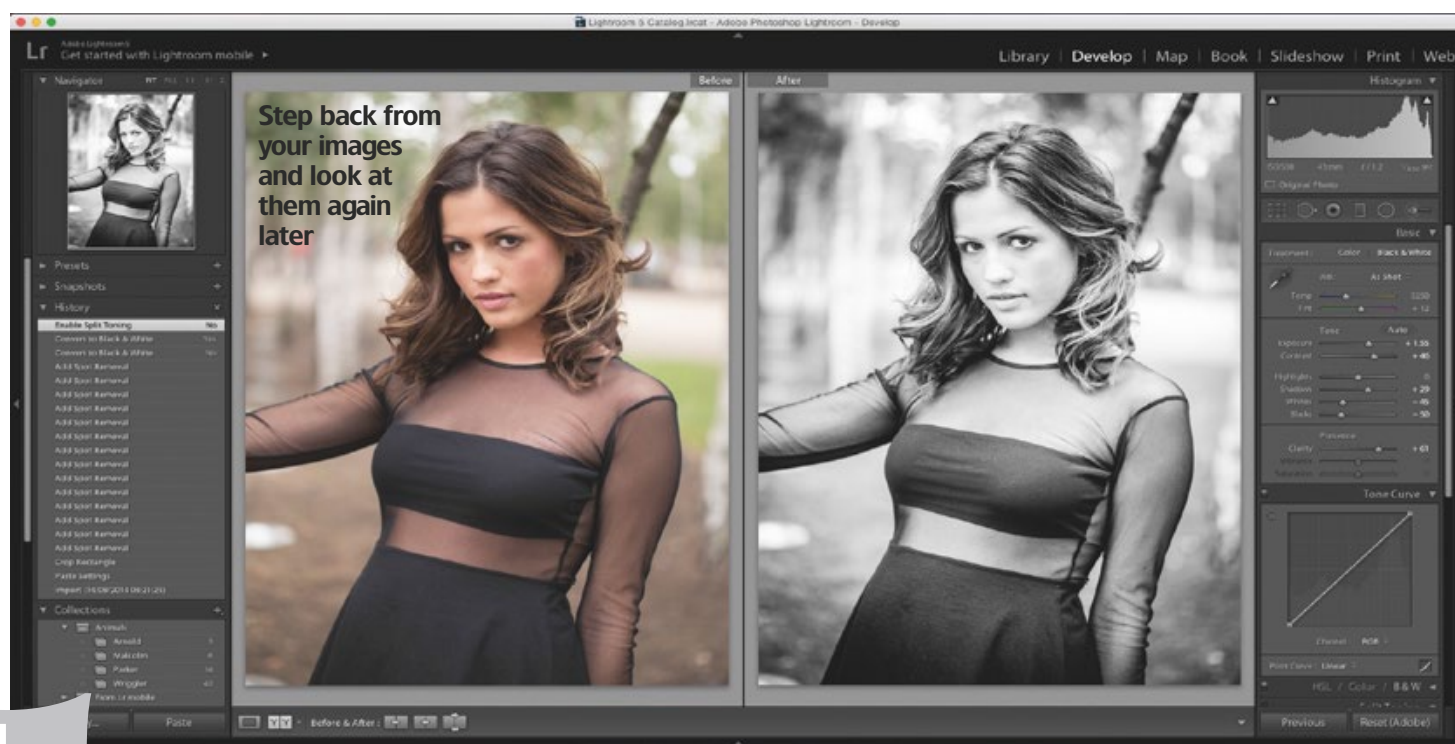
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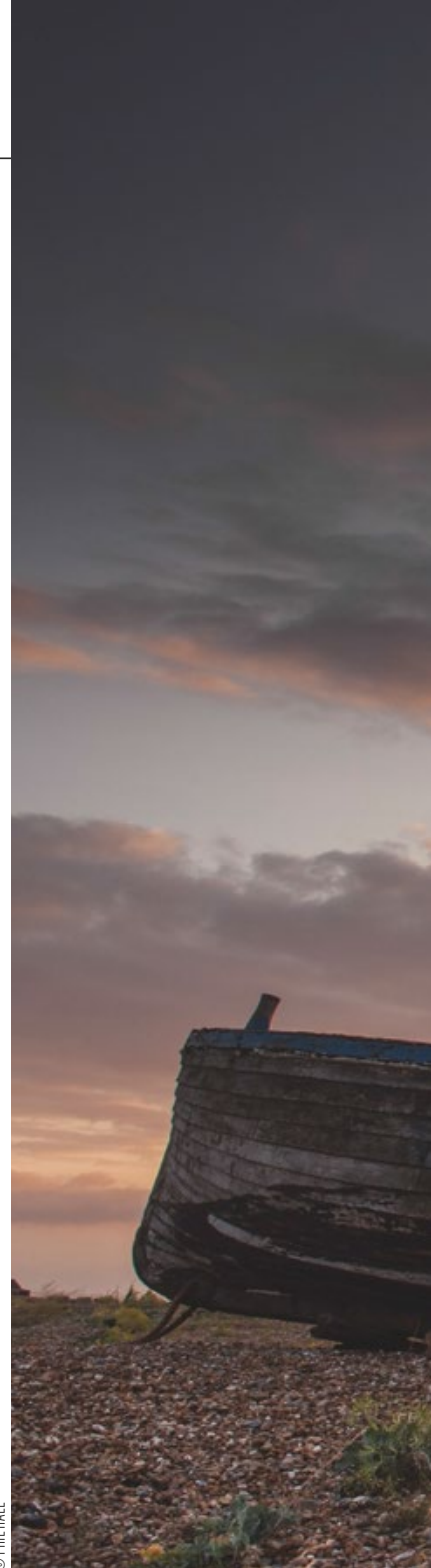
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New Year's resolutions

The New Year is the perfect time to set some goals for your photography. Here are some ideas to get you started



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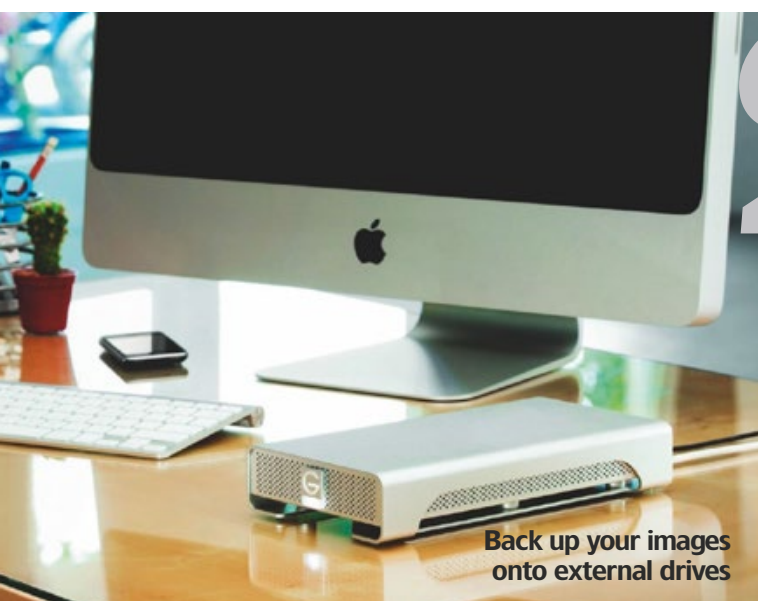
1 Improve your image selection

THERE'S nothing quite like the satisfaction of a successful shoot – that buzz of seeing a stack of potentially great images on your rear screen can be incredibly gratifying. However, once home and they've all been loaded onto your computer (and backed up!), it can be extremely difficult to nail down which shots to edit and which ones to leave out.

The trouble is, we're often too close to them, having invested so much time and energy in them, but being ruthless with your images will make you a better photographer. Coming away with one strong shot will be better than having a host of mediocre or almost-there pictures.

A good starting point is to select a number of images, even processing them, before walking

away and coming back to them some time later – ideally getting a good night's sleep before you take another look at them. You'll be surprised how the shots differ from the ones you remember. In some cases, they won't hit the mark quite as much as you imagined, while others will naturally come to the surface and perhaps stand out more than they did before.



Back up your images onto external drives

2 Back up your images

WE PUT an awful lot of faith in the reliability of hard drives, and while many of us will be lucky to experience only minor issues, when a hard drive does fail (and they do – a lot) it can be an emotional experience, to put it mildly. That is, unless you've backed up all your images (and other important data) on an additional drive. If your hard drive does fail and you've backed up your data, the only major loss is the original drive and the fact you've got to buy a new one – not the drama and pain of realising you've lost every single image you've taken, including those all-important test shots of the cat.

We suggest you avoid storing images on your computer's hard drive too, and instead store them on a dedicated external drive, and also invest in a second drive to mirror the first. It may seem like a bit of an outlay, but the cost of memory has dropped significantly over the past couple of years and ultimately, what price do you put on your images?

Make archiving images part of your workflow. Maybe once you've copied the images across to one drive, you repeat the same step onto the other, or schedule in weekly updates to mirror your main drive.



Revisiting this shot
has produced a
better result



Organise your images

WHILE the thought of a folder simply called 'pictures', with reams of images stored inside, is enough to send a shiver down the backs of many of you, for some this horror is a reality.

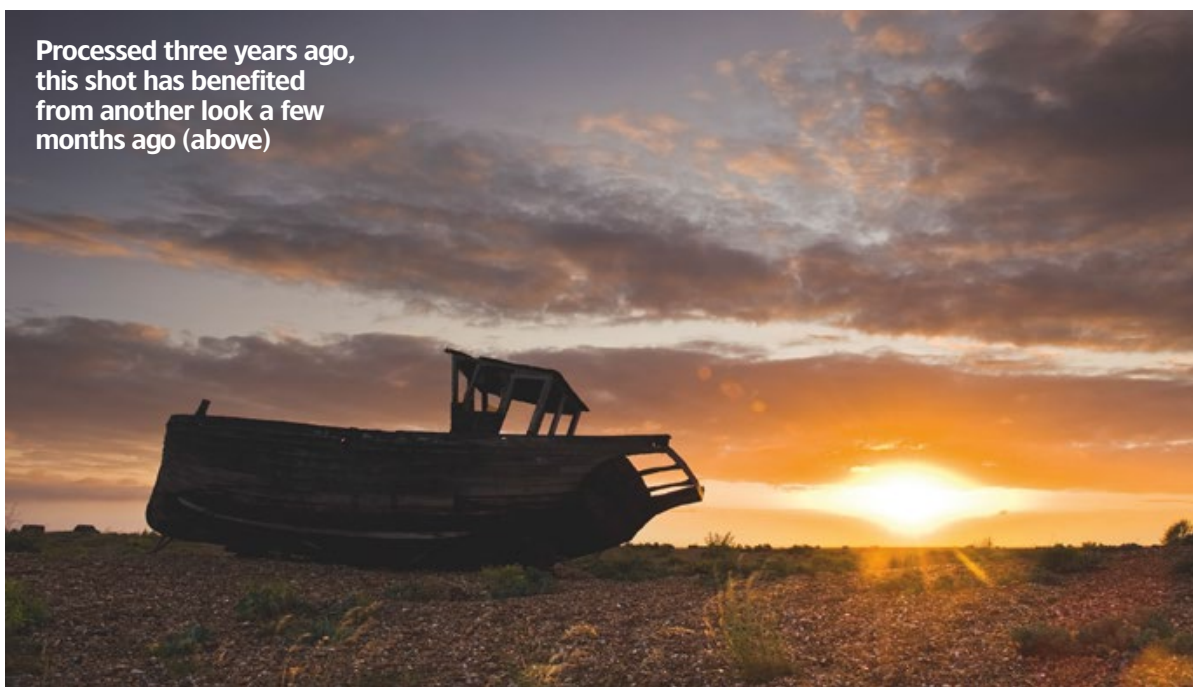
Categorising and sorting images can be a thankless task, but while the nights are long now's the time to get your photographs sorted out. Establish your own filing system – everyone will have their own method, but make sure you follow it. Good practice is also to drop files in their respective folders at the time of import rather than trying to remember to do it later. Programs like Lightroom will also allow you to add keywords to images and create collections, making finding and retrieving images so much easier – especially if you're dealing with a large back catalogue.

4 Rediscover old shots

YOU CAN end up with masses of old and unedited photos languishing on your hard drive, so why not take the time to sift through your old files?

Chances are there will be some good shots nestled among the old pictures that you missed at the initial pass or have just forgotten about. Also, the various editing tricks and treatments you've picked up since you last looked at them means you'll feel comfortable enough to really go to town on an image and get the best from it.

Processed three years ago,
this shot has benefited
from another look a few
months ago (above)



© PHIL HALL

5 Study other images

WHETHER you're simply flicking through a magazine, studying a beautiful photography book or visiting an exhibition, if you see an image that captures your attention, take time to really study it and try to work out what makes it so special. How was it lit? What works about the composition? What lens do you think was used? What image adjustments have been applied? Analysing an image in this way will help you to better understand how a picture has been constructed and allow you to think about applying this to your own photography.

6 Print and frame your images

WHILE sharing images has never been easier, they always seem to be locked on a screen, never seeing the light of day. A print, especially if it is mounted and framed nicely, has much more impact compared to simply swiping through images digitally, so why not pick out two or three of your favourite shots and get some framed prints made? After all, a print is one of the very foundations of

photography and you'll be surprised how much more connected you feel to the image when viewed in this way.

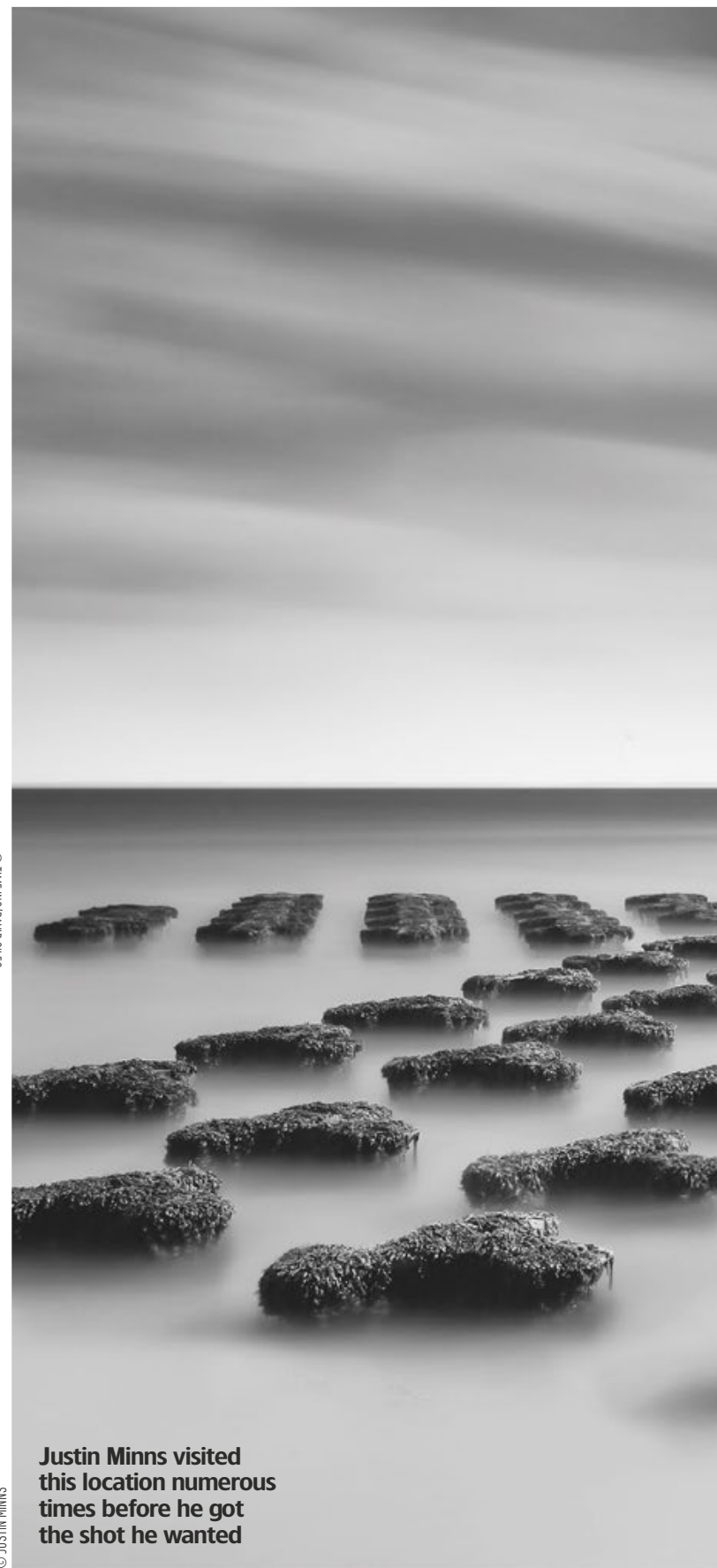
You can either make the prints yourself and choose a frame to match, or why not use a specialist service like Loxley Colour (www.loxleycolour.com) to produce a gallery-quality print. The company also offers a range of contemporary finishes.



Framing and hanging your work can be very rewarding

© TINE MCDAVID BILES

© SHINA MINNS



Justin Minns visited this location numerous times before he got the shot he wanted

7 Start a photo project

RATHER than just shooting for the sake of it, why not set yourself the challenge of a long-term project over the year and build up a coherent body of work. While there's no denying the joy of capturing a stunning one-off image, a body of work will produce a much more satisfying sense of achievement.

Before you get started, though, think carefully about your subject matter. Regardless of what you intend to photograph, it's a good idea to have a keen interest in whatever it is you're planning to shoot as this will help you when things may not be going quite how you want them to – you need to think about access as well.



Be persistent

WE'VE all experienced the excitement of a new location or subject, only to get there and find the light is not quite right, the weather's not playing ball, the tide's wrong or someone's decided to leave a car parked in the middle of your shot, leaving us dejected and without the images we envisaged. Whatever the reason, though, don't throw in the towel if things don't work out first time. If things were easy it wouldn't be half as rewarding, would it? So be persistent and you'll be rewarded with the shot you're after. This may involve a couple of trips to the same location, but on the day the stars align and the conditions are perfect, then the satisfaction of getting that special shot will be even greater.



Why not try a new lens or camera over the weekend before you buy?



Try out a new lens or camera

WHILE equipment reviews are incredibly valuable when choosing a piece of new kit, there's nothing quite like getting your hands on a camera or lens and putting it through its paces yourself. Only in that way can you get a real sense of how it performs for your needs.

You might be lucky and be able to try a friend's coveted camera or lens, but if not, why not hire one for the weekend? Companies like HireACamera.com stock hundreds of items of kit, from accessories to exotic lenses, so whether you want to try the latest DSLR you've got your eye on or you've got a one-off shoot where a pricey 400mm f/2.8 lens is needed, then for a fraction of the price you can try it out for yourself.

10 Avoid the clichés

WHEN planning a visit to a new location, it's all too easy to get swept up in the excitement of looking at what other people have captured of the same scene. Whether that's flicking through images on sites such as Flickr or the pages in AP, you'll find that these images will lead you to visualise the shot that you want so you'll almost have tunnel vision when you arrive at your location, preventing you from considering any other angle.

There's nothing wrong in rattling off a few frames in this way, but also try to step back and survey the scene, looking for an alternative viewpoint or interpretation of the subject that will make your shot different and special.

Hartland in north Devon is well known for its long lines of jagged rocks, but Russ Barnes decided to concentrate on a more abstract view that still catches the dangerous jagged lines of the rocks

© RUSS BARNES

11 Enter a photo competition

THERE'S no better way to get a wider audience for your images than if you're successful in a photo competition, with national and, in some cases, international coverage. Also, the thrill and excitement of seeing your image displayed on a gallery wall is pretty special. So why not promise yourself you'll enter a least one photographic competition this year? There are a host of contests out there, covering an incredibly broad range of subjects, so you've got no excuse.

You could always enter AP's own APOY competition and win a great prize



As well as social platforms, think about setting up your own website

12 Manage your online presence

WITH the likes of Flickr, Twitter, Facebook, Instagram, Tumblr and 500px all offering some form of image sharing, it's impractical to participate in each one successfully. However, try them all to begin with and you'll soon get a feel for which works best for you, so you can then focus your attention on building up a following and integrating yourself into that online community.

Don't forget about setting up your own website if you haven't already – there are a host of dedicated website photography hosting sites that can be easily customised, while domain names are relatively affordable.

To ensure you keep your online presence fresh and up to date, try to incorporate it into your workflow. Once you've processed your image, for instance, and you're happy with it, upload it – the likes of Lightroom even offer simple drag-and-drop options to do this, so try to get into the habit.

© MARK HELLWELL

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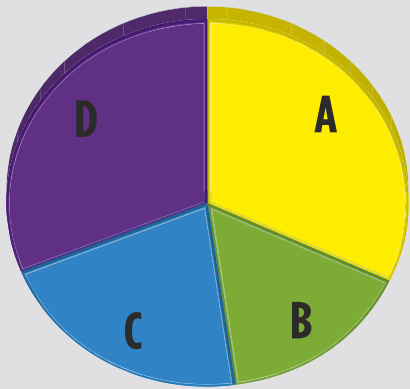
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In AP 6 December we asked...

Have you ever risked your safety for the sake of a picture?

You answered...

A Yes, I have done in the past and would do again	32%
B Yes, but I wouldn't do it again	16%
C No, but I might if it was a once-in-a-lifetime shot	21%
D No, it isn't worth taking risks for a photo	31%

What you said

'Yes, but not in terms of standing in front of speeding race cars, swimming with sharks or attending riot situations. More often clambering over slippery rocks on the coast'

'At the time I did not think so. Though my insurance company tripled my premiums'

'I went up the new lighthouse at Dungeness before they had fitted the light. There was just a small slab of concrete with a hole in it. It felt like standing on the top of a flagpole in the wind'

'Yes, but at the time I wasn't really aware of the risks'

'No photograph is worth losing your life for'

Join the debate on the AP forum

This week we ask

What photo gear are you thinking of buying this year?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The cover in the 6 December issue was from 13 August 1958. The winner is Gary Costello from Manchester, who was closest to the correct date with 19 July 1958.

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LETTER OF THE WEEK

Tripod torment

I was interested to read Bob Riach's problems with private security staff while taking photographs (AP 15 November) as I recently had a similar experience on London's South Bank near Westminster Bridge, although the issue was using a tripod.

I was taking some bracketed exposures for later HDR processing (see right) when two security guards informed me that the use of tripods was forbidden between the London Eye and Westminster Bridge by order of the private landowner. This prompted me to think about why the use of tripods should be banned. I could only think of two explanations: that I might suddenly swap my camera for a tripod-mounted machine gun; or that unrestricted use of tripods could lead to obstruction.

The second option is the only plausible explanation, although in my view not justified so long as photographers with tripods remember to be considerate to others and not block popular viewpoints for any length of time. So long as we take our shots and



© MARTIN SHARPE

Martin's image of London's Westminster Bridge

move on, I can see little justification for the banning of tripods. However, if we don't act considerably, I fear it will happen more and more.

Martin Sharpe, London SW16

To find out what you can and can't film, with and without a permit, and which areas are private land, see filmlondon.org.uk. The South Bank website has a dedicated page (www.southbanklondon.com/photography-film) that lists what you can and can't do and where to ask for permission – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Film is not dead

It was pleasing to see Andrew Sanderson's recent series on returning to film. Coincidentally, I had arranged a darkroom course with Andrew before reading the articles and I would like to take this opportunity to express my thanks to him for three days of enjoyment and immense satisfaction going through the whole film developing and printing process.

I was last in a darkroom (which also functioned as the family bathroom) many years ago, and the trepidation of the whole process and the required equipment soon disappeared after entering Andrew's darkroom. I came away with some prints that I am very happy and proud to

call my own, and I now have the confidence to start printing myself.

The internet, for all its faults, is providing an inexpensive way to return to or start using film. However, the digital generation has left a hole in the film world where we are losing the skill of the printer and the ability to pass these skills on to the next generation. Film is not dead and magazines need to understand this – as AP has recently affirmed.

David Cliffe, Clwyd

For those of us without our own darkrooms (which, I'd guess, is most of us), Jon Bentley recently highlighted a website called www.localdarkroom.com that

lists darkrooms that are available to hire all over the country, some of which also offer tuition – Nigel Atherton, Editor

Droning on

Despite the legal minefield surrounding them, the use of drones to take pictures has to be one of the most exciting developments in photography in years. Only a few days after I'd read your excellent *Game of drones* feature in AP 22 November, I saw a photographer using a DJ1 Phantom drone on the Newcastle/Gateshead Quayside. He was a friendly guy who was happy to show me his efforts. Clearly very experienced at operating the drone, his shots were terrific.



© MAN RAY



© NEIL SCOTT

Man Ray's original 'Noir et Blanche' (left), with Neil Scott's version (right)

The camera used was a GoPro Hero 3, and after our chat I clicked the 'must-buy' button in my brain, reminding myself to buy one. Interestingly, as I watched the guy at work, two police officers paused to watch him too. Thankfully, he appeared not to be breaking any laws, as one of the officers asked, 'Got any good 'uns?'

I'm up for some drone photography myself. The trouble is, my husband reckons I've turned into a bit of a drone myself, banging on about them.

Chrissie Patten, Tyne and Wear

Drones look like great fun to use and they enable us to get pictures that can't be taken any other way, but in irresponsible hands they can be a danger to public safety and a threat to privacy. It will be interesting to see how the law reacts as they become more popular – Nigel Atherton, Editor

Classics revisited... 1

I have been interested to read your *Classics revisited* features. I was inspired to 'revisit' Man Ray's 'Noire et Blanche' after photographing a model at my camera club (see images above).

Neil Scott FRPS, via email

Classics revisited... 2

In the spirit of your *Classics revisited* series, the image (below right) is a self-portrait in the style of Philippe Halsman's self-portrait (below left). I've titled it 'The unbearable lightness of being' as a pun inspired by the famous Kaufman movie, given the reading of the scales.

George Parapadakis, via email

It's great to see you re-creating classic images, inspired by our series. Keep them coming! – Nigel Atherton, Editor



© PHILIPPE HALSMAN



© GEORGE PARAPADAKIS

In next week's issue On sale Tuesday 6 January

Add impact to your landscapes

Landscape pro Mark Bauer shares his tips for better composition

Premium compacts group test

Canon's PowerShot G7 X, Fujifilm's X30, Panasonic's Lumix DMC-LX100 and Sony's Cyber-shot DSC-RX100 III go head to head

Being English

Patrick Ward's look at English eccentricities

Creative Photoshop

The story behind another great digital darkroom creation

Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138

Email amateurphotographer@timeinc.com

Picture returns: Telephone 0203 148 4121

Email appicturedesk@timeinc.com

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UNDERWATER PHOTOGRAPHY



Shooting at either
sunrise or sunset
gives Matty the
best results when
balancing exposures
Nikon D300S,
10.5mm, 1/200sec
at f/22, ISO 100



Beyond the Sea

Matty Smith's images reveal a beautiful world just beneath the ocean's surface. **Oliver Atwell** talks to him fresh from his win at this year's Wildlife Photographer of the Year competition



ALL PICTURES © MATTY SMITH

Jellyfish are a popular subject in the project
Nikon D300S, 10.5mm, 1/320sec at f/13,
ISO 320

The ocean is, in its own way, a region of the planet that is still utterly alien to us. Beneath the surface, creatures that seem almost beyond the scope of our imagination drift with the currents. We've all seen these creatures before, but images of them can still hold our attention and make us marvel at the complexity of our world.

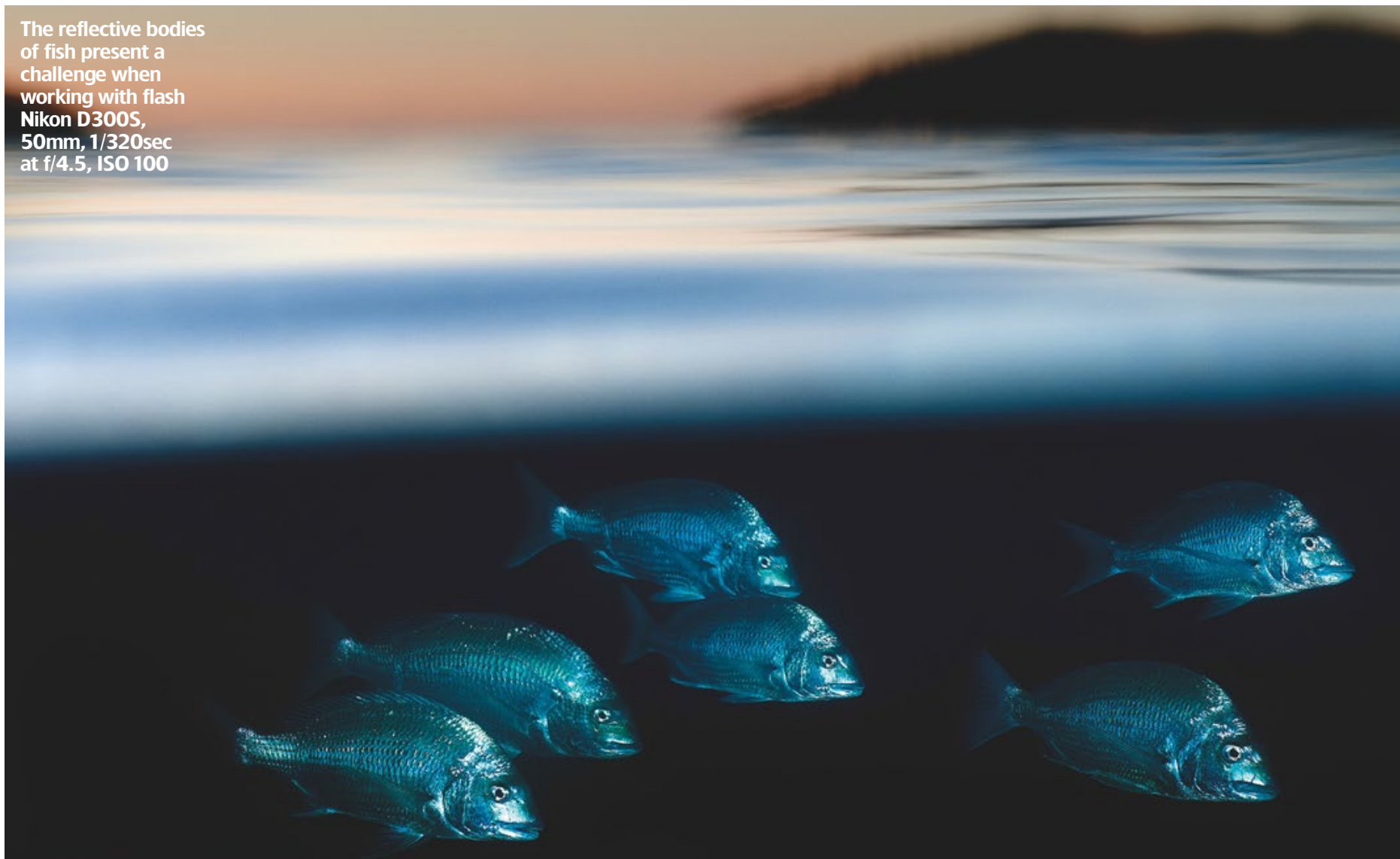
This is particularly true of the images taken by UK-born photographer, and recent winner of the Invertebrates category in Wildlife Photographer of the Year 2014, Matty Smith. Matty's project, called 'Over/Under', features a series of photographs that function on dual levels. The title of the series is to be taken literally. Each image is framed in such a way as to reveal the world above and the world below – both earth and sea.

'I love to make pictures underwater while scuba diving,' says Matty, from his current home in Australia. 'I love to show the world the amazing life and the events that take place beneath the waves. But I feel that when I show people these pictures they view it in a kind of amazement, that it's a place far away and unreachable to them. The reality is that these scenes are happening around every coastline and around every country in the world. You don't need fancy equipment and qualifications. Just put on a mask and snorkel, and have an adventure.'

The key thing for Matty is context. In the lower half of the frame we have the alien world of the ocean. In the top half we have the familiar: our own world of earth and sky. 'Over/Under' joins the two



The reflective bodies of fish present a challenge when working with flash
Nikon D300S,
50mm, 1/320sec
at f/4.5, ISO 100



➤ worlds together, with Matty's lens acting as a kind of wormhole between dimensions, or, as Matty himself says, linking the unknown with the known.

Timing is everything

Matty's images were mostly taken in rock pools around Port Kembla and Shellharbour in New South Wales, Australia. But as Matty points out, the location is almost incidental. He takes these images in these locations purely because he happens to live in Australia, having emigrated there in 2007.

'The important thing to realise is that images like this don't necessarily have to be taken in the ocean,' says Matty. 'Had I still been living in the UK, I'd be shooting these types of images in ponds and streams around the Midlands, which is where I'm originally from. There is a wealth of freshwater subjects I can think of that would work equally as well: frogs, newts, tadpoles, even goldfish in a garden pond. These could be great subjects.'

'However, you also have to put a lot of research into looking for a great location,' he adds. 'It's good having wonderful goings-on under the water, but the above part also has to be interesting. You have to look at an image as a landscape shot

Below: Having an interesting 'above' view is crucial to balancing out the visual interest of the 'below'
Nikon D300S,
10.5mm, 1/160sec
at f/16, ISO 500

more than anything. That's why I wait for great skies, such as sunrises and interesting cloud formations.'

Matty points out that the best time to shoot is just after sunrise and just before sunset. At these times, there is enough light for a handheld sky exposure but not too much to make the whole scene overly contrasty. 'High sunshine breaks up and dapples the seabed with shadow and hotspots' he says. 'I don't like the effect and find it's hard to expose for. The important

thing to take into consideration is where the sun will rise and set when scouting for locations.'

Seeing the light

Great skies or not, all these images would be lost were it not for Matty's accomplished handling of light, which is the real key to the success of 'Over/Under'. On more than one occasion the images look almost as if they are two images spliced together to form a whole. Despite the extraordinary look of the photographs, Matty's approach to lighting is, by his own admission, relatively straightforward. He will normally expose for the above part of the image and use waterproof flashes to light the underwater section.

'I always use my camera in manual mode and take a meter reading from the sky to make sure that element is exposed correctly,' he says. 'The underwater part is often several stops darker than the sky, so I will adjust the power on my flashes to suit. The underwater subject has to be close to the camera for this to work. Light falls off very quickly through the water and even the most powerful flashes have an effective range of only a couple of feet in water.'

'The underwater flashes I have



A sharp horizon is vital to achieve depth in Matty's images
Nikon D300S,
10.5mm, 1/80sec
at f/22, ISO 200



Matty Smith was born in the UK, but currently lives in Australia where he continues to build his portfolio of images taken underwater. To see more of Matty's images, visit www.mattysmithphoto.com

are nothing too special,' he adds. 'They are standard equipment that any dive photographer might use. Mine are made by Inon and are the Z-220 model. I like the Inon flashguns. They're very compact compared to other models. That's important with this type of work because you are often working between rocks in tight spaces.'

With all this in mind, can any underwater subject work in Matty's images? Given the varying degrees of complexity and appearance of the creatures that inhabit the ocean, it stands to reason that some subjects will look better than others under the glare of a flash.

'Jellyfish and anemones are big favourites of mine as their translucent bodies absorb the light really well and always expose with a certain colourful "glow",' he says. 'They are naturally very bright and are great eye-catchers. Fish are a

little trickier. Their highly reflective bodies are like shooting into a mirror and it's very easy to burn them out, especially as they are constantly on the move. Flash exposure can vary greatly as they move closer or further away.'

Through the lens

Of course, the lighting is just one technical consideration that Matty must face when exploring his underwater worlds. A good combination of camera, lens and underwater housing are vital components.

'I use various Nikon DSLR cameras and lenses for all my photography,' he explains, 'although it has to be a fisheye lens for the 'Over/Under' work. The underwater subject is often right in front of the camera, so if I want both it and the horizon sharp, I need the depth of field only possible with a fisheye.'

The physics of the refraction of light underwater and the way it changes the focal distance of a submerged subject is another problem that a fisheye lens overcomes with its immense depth of field.'

As Matty is using DSLRs rather than an underwater camera, his most important piece of kit is an underwater housing, which prevents the corrosive and damaging effects of seawater from ruining his camera after each shoot.

'Good water housings always come in two parts: the main housing body that the camera body sits in and the lens port [short for portal] that houses the lens,' Matty explains. 'I use Aquatica housings, which are built like bricks. They are made out of marine aluminium – they have to be. This is very important, as gear gets bashed around in marine environments. Climbing in and out of boats, scrambling through rocks, getting tossed about in the ocean, sun exposure and sometimes extreme temperature change are all par for the course. However, coming from an engineering manufacturing background, I have started to design and build my own housings and lens ports. This allows me to customise my gear to my personal preferences.'

Tips for shooting underwater

As Matty has already said, shooting these underwater scenes need not be complicated. In fact, he has a series of tips for people looking to dip their toe into the world of underwater photography. ➤

The translucent bodies of jellyfish absorb light incredibly well
Nikon D300S,
10.5mm, 1/100sec
at f/22, ISO 200



STARTING OUT



'I FIRST got into photography in my late teens, around the mid-1990s,' says Matty. 'I had always been attracted to the ocean from as far back as I can remember, so it was only natural that it would become my muse. But it wasn't until around 2004 that I first started getting in the water with my camera. I used to shoot surfers around the coast of the UK on my Nikon F80 in an Ikelite or Liquid Eye housing. Back then, you only had 36 frames so you had to choose carefully what you shot! It was a long swim in to change film!'

➤ ‘The first thing I would say is safety, safety, safety,’ says Matty. ‘Only enter the ocean to shoot if you’re a competent swimmer and never do it alone! It’s easy to get distracted taking your shot and not realise you’re drifting offshore and into danger. If you’re shooting around rock pools, check the swell and waves. Don’t get caught out and washed into the ocean. It happens to rock fisherman around here all the time. Always take someone with you and let someone know where you are going and for how long.’

Next, Matty suggests keeping warm by investing in a good wetsuit and boots – two things that will also protect you from the sun and any bumps and scratches you might get from sharp rocks. Even in tropical climates a diver can still get a chill and cramps if they’re in the ocean for a few hours. ‘I’d also say to make sure your equipment is well protected,’ he adds. ‘Buy the best water housing you can afford if you’re going to get serious. You don’t necessarily have to buy a brand-new one. There are some good underwater photography websites that have classified forums on them where you can often pick up a second-hand bargain. It’s tempting to buy a cheap “plastic bag-type” waterproof coat, but remember it’s the only thing between your beloved camera and the harsh elements.’

Matty’s final piece of advice is to invest in a good-quality lens, rather than spending all your hard-earned cash on a bells-and-whistles camera

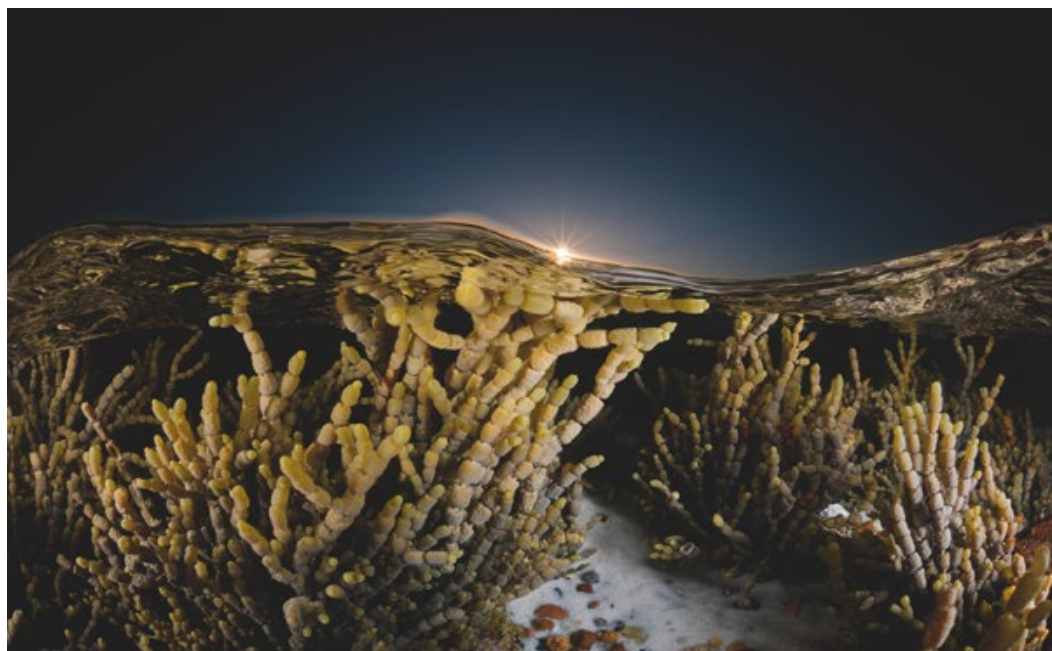
body. ‘Start with a good wideangle zoom, something in the 10-24mm range,’ he says. ‘Then add to that a fisheye and a mid-range macro lens. There is no use for a telephoto as you’ll always want to be as close to your subject as possible.’

One of the great benefits of talking to someone like Matty is the revelation that his images are not only relatively simple in their execution, but they are also wholly accessible for anyone looking to achieve something similar. As he says, the location is almost irrelevant. These could be done just a mile or two from your own doorstep with a simple camera housing and small flash unit. Maybe that’s the most important lesson: there are alien worlds all around us and every one of them is ripe for exploration. All it takes is an inquisitive mind.

COLOUR CONSIDERATIONS



‘LIGHTING is important underwater,’ says Matty. ‘It’s a lot darker and less contrasty than in air, so you’ll want to invest in some form of underwater flash if you’re shooting any more than a few feet deep. Anything red will appear a dirty brown/grey when submerged more than a foot or two down without the aid of flash. As you go deeper, oranges and yellows go too until everything looks blue when no flash is used.’



Left: Colours in your images can often change unless you are aided by artificial light
Nikon D300S,
10.5mm, 1/250sec
at f/22, ISO 200

Below: Matty’s winning image from the Wildlife Photographer of the Year
Nikon D300S,
10.5mm, 1/15sec
at f/13, ISO 250



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IMAGE COURTESY OF VICTORIA GRECH

Part
five

Video masterclass

Professional videographer **Victoria Grech** takes a look at how to capture steady video footage

I was a stickler for steady footage when I started filming. I decided that my style of work would be more Hollywood than vintage, as

I felt the 'vintage look' made it easier to have slightly shaky footage, which was the essence of that look and feel at the time. I wanted something cinematic to sit

alongside my photography. I was in love with well-lit, composed, meaningful scenes of classic and iconic films I had watched in the past. Items that help to stabilise a camera, such as tripods, monopods and sliders, are great, but just owning them doesn't make your footage stable. You need to know how best to use them.

Safety first

Tripods are the safest way to ensure that your shot is stable. However, the downside is that tripods do not allow you to move easily. Bending down, clipping and levelling off the legs can be time-consuming, especially if you are filming children. Tripods do have their place, though – for speeches at weddings or some interviews, for example. They also give me the ability to shoot solo, as I can quite happily set up my frame, camera and lighting, and then sit beside the camera to interview the person and record audio.

Movement

When it comes to movement, I like to use a slider. The trick is to push and pull with the same amount of force, and move slower than you think you should. I like holding the base of the video head on the slider rather than the camera body. I also count one and two and so on (for however long your slider is) in one direction, and then the same pace and speed in the return direction. The downside to sliders is that the larger they are, the more difficult they are to carry and fit into luggage when travelling. For this reason, I only ever use a half-metre or small slider.



IMAGE BY DADE FREEMAN © KRYSAUS PHOTOGRAPHY

Stabilising a monopod

It can take a bit of getting used to, but for me it's about trying to have as many 'points of contact' as possible with a monopod. I use the adjustable arm underneath my armpit and the LCD viewfinder as the second point of contact. The third is my hand on the actual camera body, the fourth my hand on the focus ring, my fifth is my foot on one of the legs of the monopod and the sixth involves resting the monopod on the edge of my knee for extra support if I am not moving.

Tricks of the trade

Rapid shooting/ on-the-go capture

I have used a monopod out of a car window before, positioned upside down, holding onto the bottom part of the pole. I can capture great and unusual footage quickly like this, and while it does look a little shaky (even with a stabilised lens), you can actually use a warp stabiliser in the edit to remove any further little shakes.

Upside down

I often turn the monopod upside down and vertical to the floor, with the lens facing up. It's a nice perspective, always using a 16-35mm lens set to infinity focus so that I know everything is included. These shots are ones that you learn to set up over time.



Cranes and jibs

Camera cranes, or jibs, are great for filming from above, or swooping in or out of a scene. Because of the pivoting design, they can also be used to move the camera smoothly forwards and backwards. Professional models cost thousands of pounds, but enthusiast models are now available for just over £100. I learned to simulate a low-level, crane-type effect using a monopod on the first wedding I filmed solo in Cuba. The trick is to have the video head loose, but the arm tight so it moves the whole head. Now move the camera forward while focusing one way, and then focus the other way when you move it back. It's a really fun trick to play with but it does take some practice. I have some free video tutorials on how this works on my website at fusionphotographytraining.com.

Use your environment

Sometimes the height of what I am filming means I need to be low down, so I will find a wall on which to steady my body and then the monopod leans on me. Sometimes just a desk or shelf works

with the camera alone. Very low floor shots are usually taken with just the camera placed on the floor. Use what you have around you and think about stability. You can have the most beautiful scene or person in front of you, but with an unsteady

image you will make the viewer feel like they are in a washing machine. Remember, the viewer watches the entire frame and it's easy to see when horizons are wonky and shaking. Our brain naturally tells us that this is wrong.



Next month, I will walk you through my four trusted methods to focus any shot. One is so easy it doesn't even involve touching the manual-focus ring!

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APOY 2014 Amateur Photographer OF THE YEAR COMPETITION

NIGHT PHOTOGRAPHY

Our readers met the challenge to create images taken at night. We look at APOY round 9: **Kept in the Dark**

Svetlana Volkova, from Riga in Latvia, is the winner of our Night Photography round of APOY 2014.

Svetlana will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a prize package with a retail price of £1,200.

The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system, while the 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

Our second-placed winner

is Wenpeng Lu from Paris in France. Wenpeng will receive an Olympus Pen E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500.

The E-PL5 offers serious image quality with its powerful 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

John Robinson from Cambridgeshire takes third place in this round. He wins an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. Worth £350, the camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. Featuring a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, the Stylus SP-100EE also has a built-in Dot Sight to make it easier to focus on subjects.

The 2014 leaderboard

Just 13 points separate the top four on our leaderboard. Dan Deakin remains in first place, but Chris Wood has jumped up to second from fifth. Mark Helliwell, who was second last month, has dropped one place to third, while Angela Nelson, who was sixth last month, is now in fourth.

1 Dan Deakin	193pts	5 Aaron Bennett	151pts
2 Chris Wood	185pts	7 Bertrand Chombart	135pts
3 Mark Helliwell	184pts	8 Farid Sani	127pts
4 Angela Nelson	180pts	9 Gerard Sexton	117pts
5 Jevgenijs Scolokovs	151pts	10 Richard Craze	110pts



1 Svetlana Volkova Latvia 50pts

Canon EOS 5D, 135mm, 0.3sec at f/7.1, ISO 400

Night photography is perhaps one of the most challenging genres a photographer can attempt. There are a number of factors to consider, such as light, subject and the appropriate settings to shoot in such low-light conditions. Thankfully, we received a number of excellent entries and Svetlana's image stood out from the rest due to its light, subject, colour and, above all, intriguing atmosphere. It's a beautiful photograph and a more than worthy winner.

1



2 Wenpeng Lu France 49pts

Canon EOS 5D Mark II, 35mm, 1/80sec at f/2.8, ISO 400

This image has so much going for it. The subject, a night market, is fascinating enough, but Wenpeng has succeeded in presenting it in such an engaging way that we had to put it in our top three. One of the key things about night photography is knowing how to treat the available light. Once the light is handled, the colour is the next thing to think about. How do the two complement each other? Wenpeng has got them both exactly right and has presented a perfect composition as well.



**3 John Robinson
Cambridgeshire
48pts**

Fujifilm X-Pro1, 18-55mm,
1/8sec at f/3.6, ISO 2000

John tells us that this shot features preserved industrial steam locomotives at the Rocks by Rail Museum in Cottesmore, Rutland, on the night of 15 November 2014. By exposing for the smoke in the background, John has managed to capture these two silhouettes hard at work. It's an image that looks almost like it could have been taken decades ago and, as a result, it is imbued with a beautiful atmosphere.

4 Gary Turner West Yorkshire 47pts

Canon EOS 7D, 10-20mm, 20secs at f/8, ISO 160

Gary's stunning black & white scene shows the M62 at night. It's a wonderful take on the leading-lines technique

5 Aaron Yeoman North Yorkshire 46pts

Sony Alpha 77, 10-20mm, 15secs at f/4, ISO 3200

Aaron's extraordinary night scene shows a lone tree on Egton Moor in the North Yorkshire Moors with the Milky Way in the background

6 Angela Nelson Tyne and Wear 45pts

Canon EOS 60D, 50mm, 1/160sec at f/16, ISO 100

Shot with just one light, Angela has created an intense and brooding portrait of her subject

7 Lucie Brooke Greater London 44pts

Nikon D7000, 11mm, 30secs at f/6.3, ISO 1000

Lucie has created a stunning example of light painting here, using some simple tools and an atmospheric location

8 Mick Davis Shropshire 43pts

Nikon D800, 70-200mm, 1/20sec at f/2.8, ISO 1000

Taken in Bergen, Norway, Mick's 'Nordic Noir' image is seeping atmosphere and intrigue

9 Sergei Bogomyakov Russia 42pts

Nikon D7000, 11-16mm, 53secs at f/14, ISO 100

The subtle detail of the coloured reflections leads our eye up through the frame and into the city on the horizon

10 Steve Gresty Cheshire 41pts

Nikon 7100, 17-55mm, 8secs at f/13, ISO 100

In this extraordinary image, Steve has chosen the right moment for a subject to fall within the natural spotlight of the moon

11 Andrew Barton Anglesey 40pts

Canon EOS-1D X, 16-35mm, 55secs at f/3.5, ISO 1600

Penmon lighthouse in Anglesey has made a great subject here. The subtle colour tones are utterly absorbing

12 Hayri Kodal Turkey 39pts

Sony Alpha 850, 1/25sec at f/2.8, ISO 1250

Light and shadow have worked together to reveal and conceal the series of interconnected lines and shapes

13 Steve Webb West Midlands 38pts

Nikon 1 S1, 30-110mm, 4secs at f/3.8, ISO 140

Steve's wonderful abstract shot shows the moonlight falling upon a garden structure.

14 Marius Vieth Germany 37pts

Canon EOS 5D Mark II, 50mm, 1/200sec at f/1.8, ISO 1600

This wintry image eschews the usual conventions of images of snow by featuring strong pockets of warm colour

15 Chris Wood Gloucestershire 36pts

Canon EOS 500D, 18-55mm, 3mins at f/4, ISO 100

Chris's image succeeds due to its simplicity of subject and composition

16 George Digalakis Greece 35pts

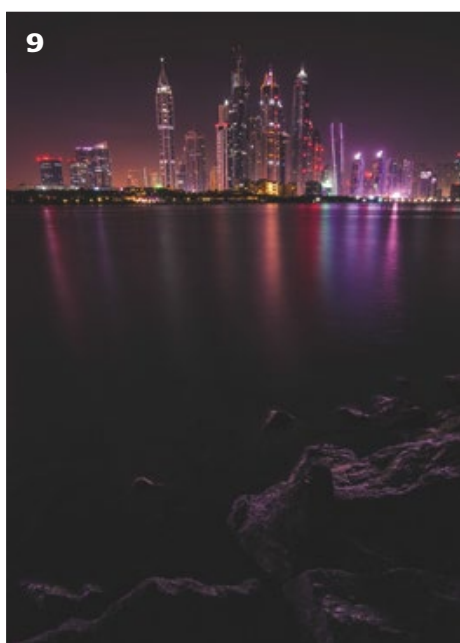
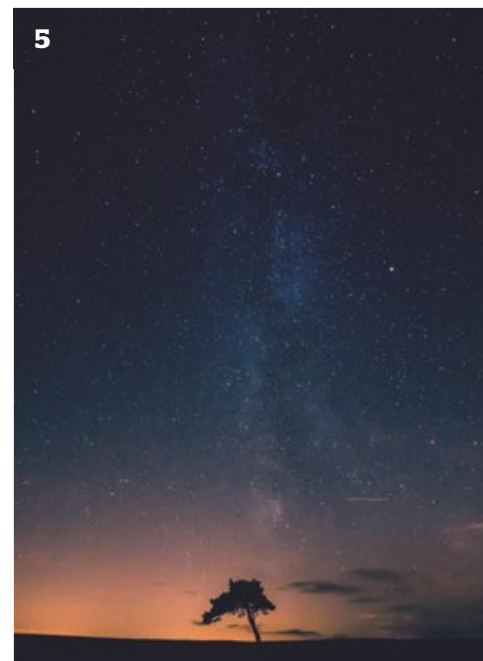
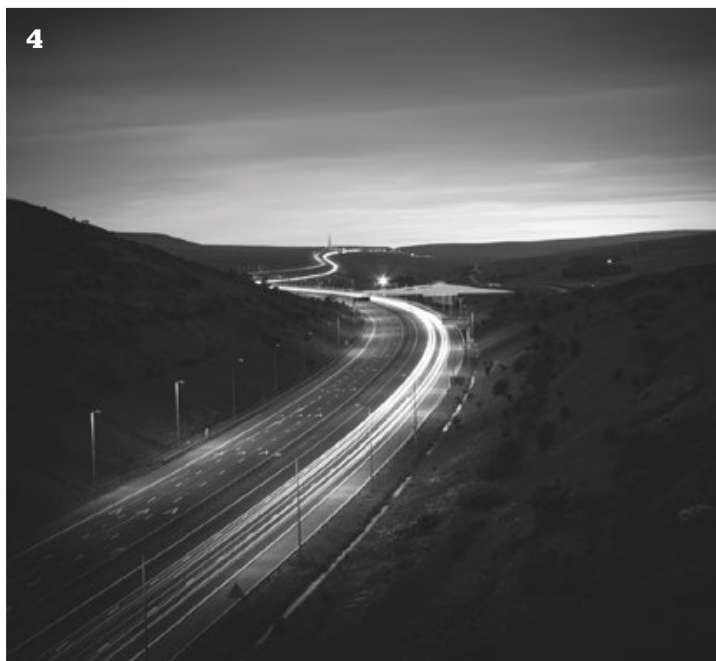
Nikon D7000, 11-16mm, 30secs at f/13, ISO 100

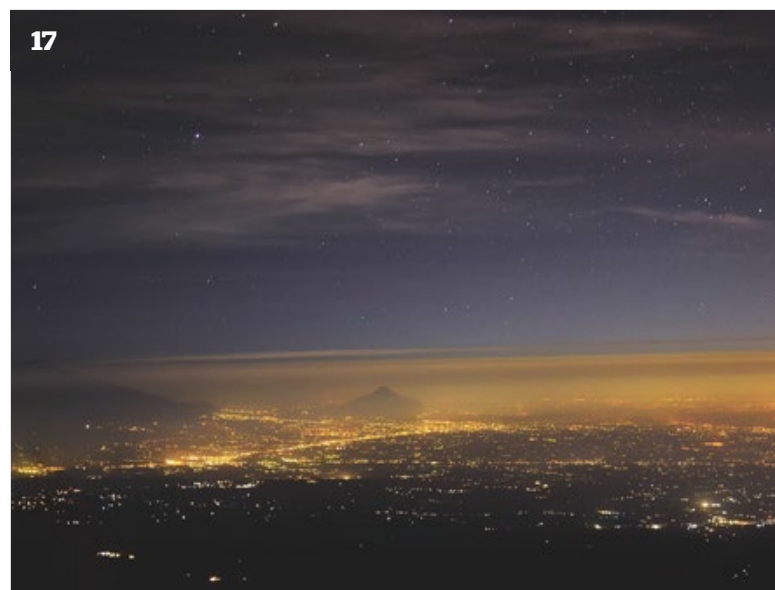
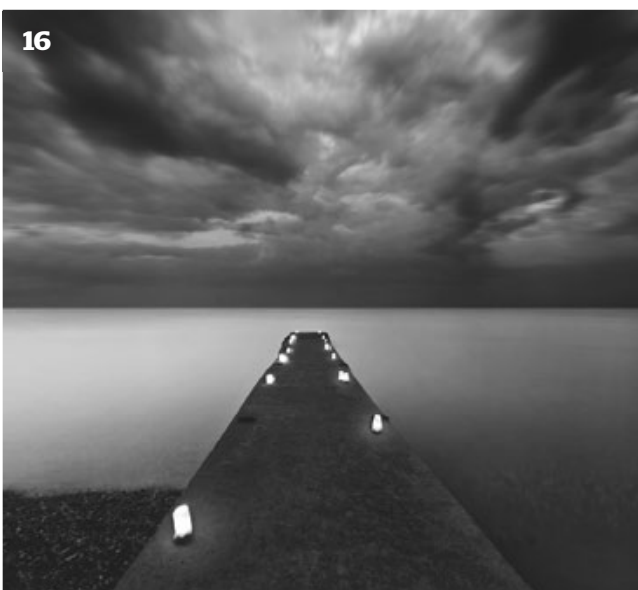
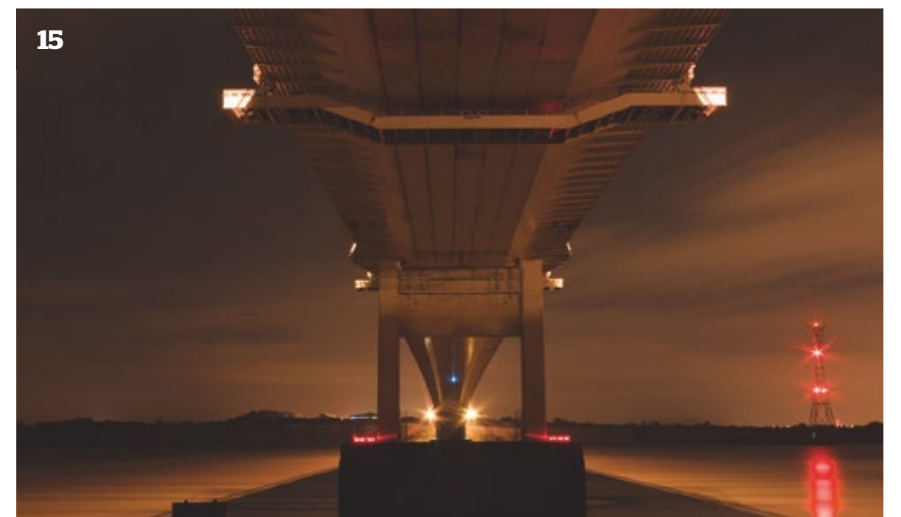
This is a different take on a common shot. The burning candles give the image an extra level of detail that adds visual interest

17 Alland Dharmawan Indonesia 34pts

Nikon D7000, 18-105mm, 30secs at f/3.8, ISO 1600

The layers of sky, illuminated clouds and city have created a scene that looks like it could be the setting for a science-fiction film





‘The layers of sky, illuminated clouds and city have created a scene that looks like it could be the setting for a science-fiction film’

18 Nicolas Casana London W9 33pts

Canon EOS 7D, 16-35mm, 6secs at f/11, ISO 400

The lights of Canary Wharf reflected in the water are a great counter to the subtle textures and tones of the rocky bank

19 Satpal Singh India 32pts

Nikon D7100, 18-105mm, 716secs at f/3.5, ISO 200

The tents in the foreground are a lovely point of interest that contrast with the sweeping star trails in the sky

20 Mihail Kopychko Russia 31pts

Canon EOS 5D Mark II, 16-35mm, 30secs at f/2.8, ISO 3200

By shooting from this angle and area, Mihail has created an almost abstract study of the landscape and sky

21 Adrian Sadlier Dublin 30pts

Nikon D7000, 500mm, 1/1600sec at f/3.5, ISO 160

This oddly mesmerising shot works beautifully due to the fact that each viewer will see something different in the shape of the flames

22 Richard Craze Mid Glamorgan 29pts

Halina 35X, 1sec at f/3.5, Ilford HP4

This is a blast from the past. The shot was actually taken in the 1960s and shows a silhouette behind a window in London's Oxford Street

23 Mark Cornick Surrey 28pts

Canon EOS 550D, 17-50mm, 6secs at f/8, ISO 100

Mark has created a nice link between the Boris Bike and City Hall in the background

24 Michael Marsh Kent 27pts

Canon EOS Mark II, 24-70mm, 1/125sec at f/4.5, ISO 3200

Michael has captured a lovely scene using the light from the window to illuminate the couple

25 Christian Wilkinson West Yorkshire 26pts

Canon EOS 5D Mark II, 28mm, 13secs at f/3.2, ISO 400

Christian used an off-camera flash with a gel to paint the tree from different angles

26 Christophe Lemieux France 25pts

Canon EOS 5D Mark II, Lensbaby with 500mm double glass optic, 1/30sec at f/4, ISO 1000

A Lensbaby can give a scene a truly surreal effect and here we see it put to great use on a cityscape found in Taiwan

27 David Queenan West Lothian 24pts

Nikon D610, 18-35mm, 40secs at f/16, ISO 100

These horse heads are an extraordinary subject to focus on. The striking light has emphasised the powerful structures

28 George Taylor Nottinghamshire 23pts

Fujifilm X100S, 23mm, 1/125sec at f/2.8, ISO 3200

This deli shot is strongly reminiscent of Edward Hopper's famous *Nighthawks* painting

29 Suiyi Zhang Australia 22pts

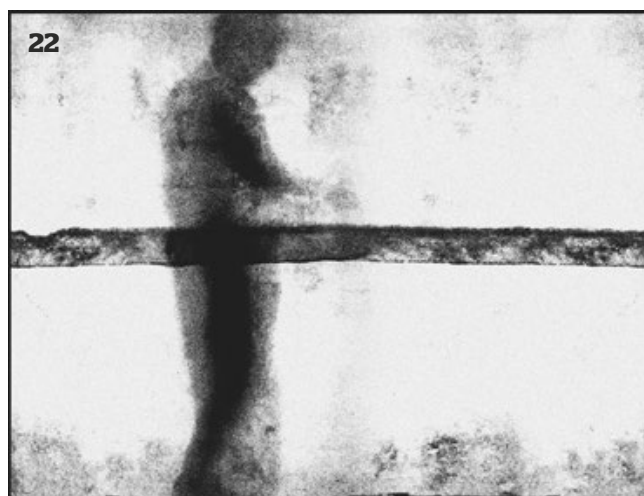
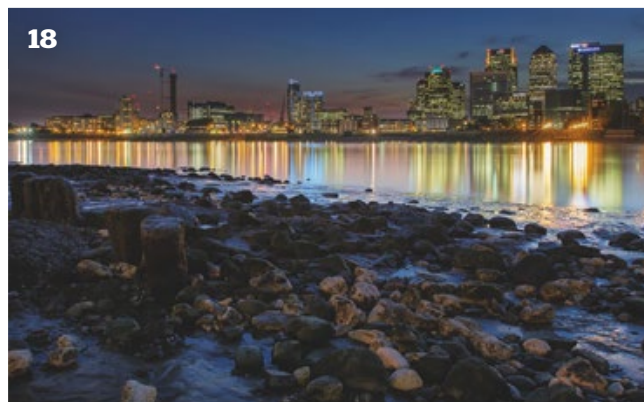
Nikon D600, 14mm, 15secs at f/2.8, ISO 1600

The northern lights are a popular subject for photographers, but here Suiyi has used a wideangle lens to capture the extraordinary display as well as the Icelandic landscape below

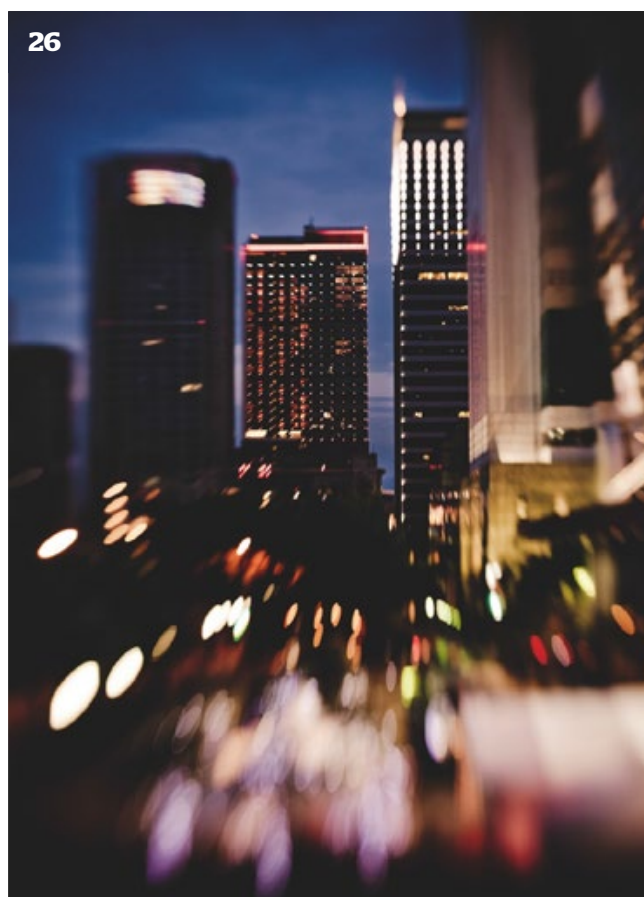
30 Dominic Byrne Norfolk 21pts

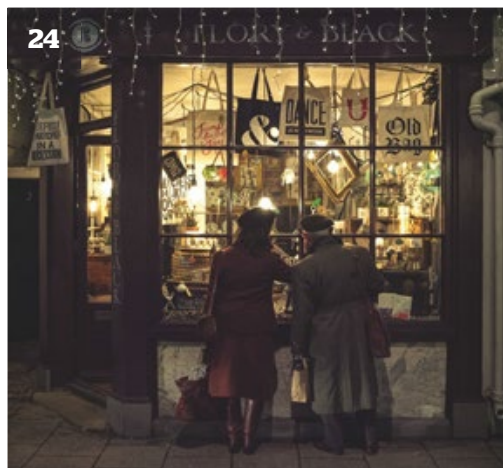
Nikon Df, 14-24mm, 25secs at f/3.2, ISO 2000

VW Camper vans are always a great thing to feature in any photograph. As a result, this image had to go into our top 30.



‘This is a blast from the past. The shot above was actually taken in the 1960s and shows a silhouette behind a window in London’s Oxford Street’





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NIKON M UNSYNCHED RANGEFINDER CAMERA + 5CM F/2 NIKKOR-HC LENS

In 1948 Nikon's very first camera, the Nikon Model one was destined for only a brief production run. Its 24x32mm format proved unpopular with the GHQ of the Occupation Forces under General Macarthur, who would not allow the camera to be exported to the USA because the film format was not compatible with Kodachrome 35mm slide mounts. It was replaced by the Nikon M (the M standing for mutation – Latin for change or alteration). The M used 24 x 34mm format, but it was still smaller than the 24 x 36mm employed by Leica. The camera (pictured) is marked "Made in Occupied Japan", a sign of the times following the 1845 Armistice. This very fine unsynched example is complete with a 5cm f/2 Nikkor HC lens, a leather ever-ready case, an instruction manual, a Nikon Accessories leaflet and the original maker's box. EXC.



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Film makers on a roll

Brandon and Brian Wright of CineStill Film have high hopes for a new film that gets great effects under continuous artificial light, as **Tom Smallwood** discovers

Digital is now the default technology for most amateur photographers and pros, so it's easy to forget that there are people out there still making innovative photographic film. Brandon and Brian Wright are great examples. The Hollywood-based twins have developed CineStill 800T – a stock that claims to be the only high-speed (ISO 800) colour film currently made that is compatible with incandescent/tungsten light.

'This opens up a whole new world of possibilities for photographers,' says Brandon. 'You can shoot with the film cameras you love in limited available light, or in the studio with continuous hot lights, similar to those used on the set of a movie.'

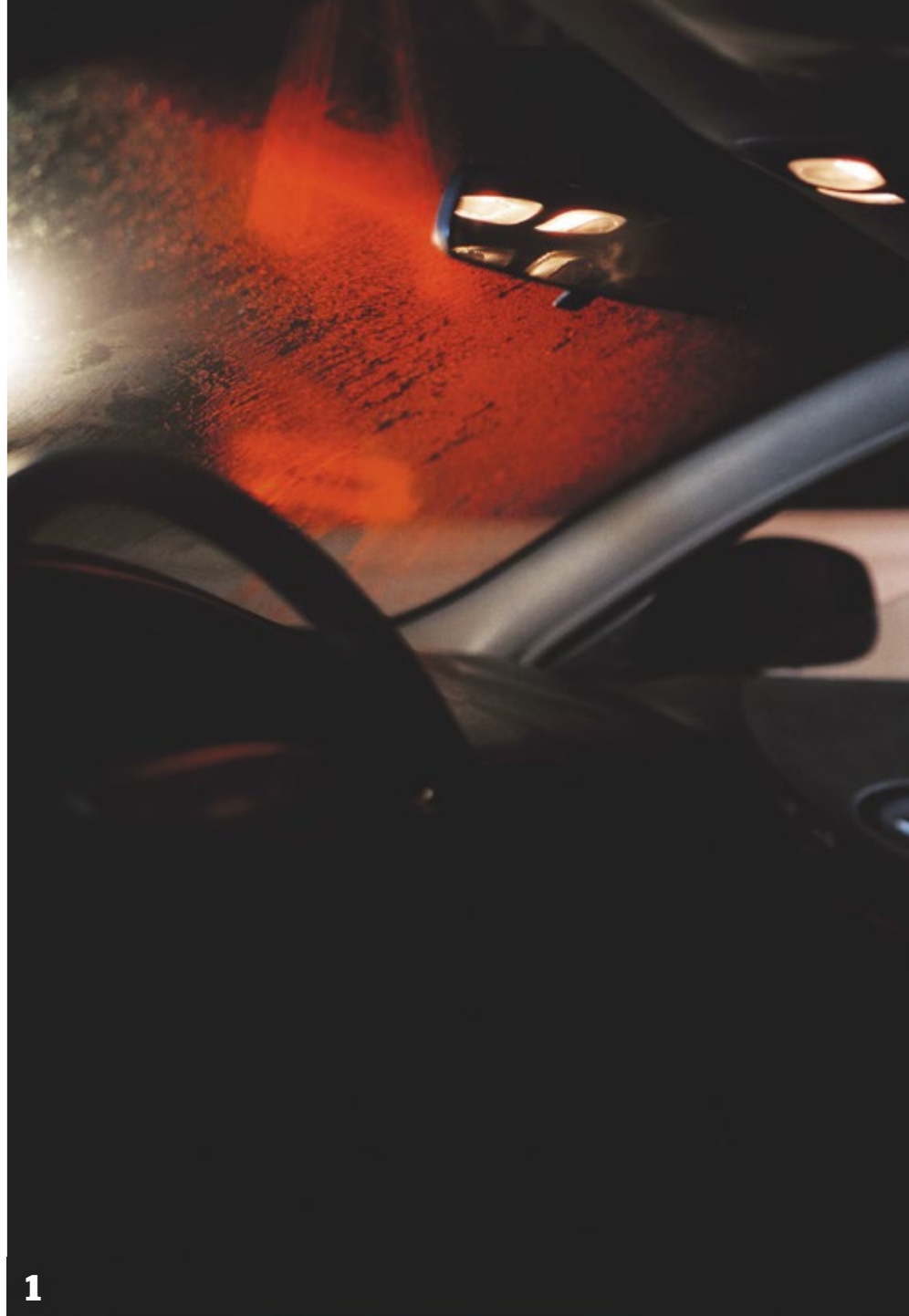
Brandon and his brother started delving into

photography about 15 years ago, after they found their dad's Olympus OM-1. 'We asked him a few questions, and kind of figured it out ourselves from there,' adds Brandon. 'We started shooting photos of each other skateboarding, trying to reverse-engineer the creative photography in skateboarding magazines, by hacking together our own lighting.'

'We have collaborated together our whole lives, and that transitioned into photography as well. Our main interest is photographing people. We have also shot many weddings on film, mostly stills but some Super 8 and 16mm video. That's what got us interested in using cinema films to do colour film photography in low light.'

Movie heritage

Original beta testing for CineStill began in 2012, but the



1

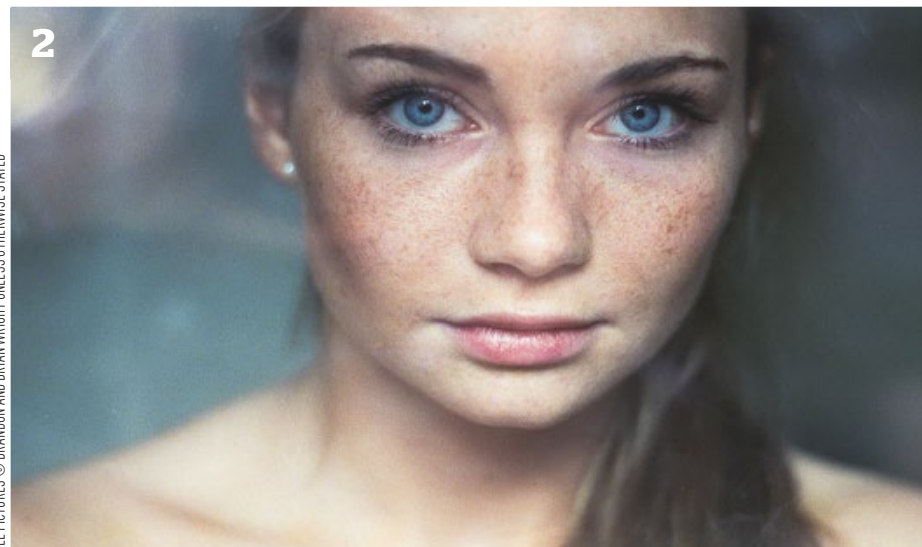
concept of using motion-picture film for still photography and original development tests began years before, when the twins started shooting Kodak Vision3 500T 5219 emulsion.

'We did this by shooting long-roll, 250-exposure, bulk-film backs and through developing a special relationship with a local motion-picture lab,' says Brandon. 'We did this because of the costly minimum lengths required by motion-picture labs, and because the more

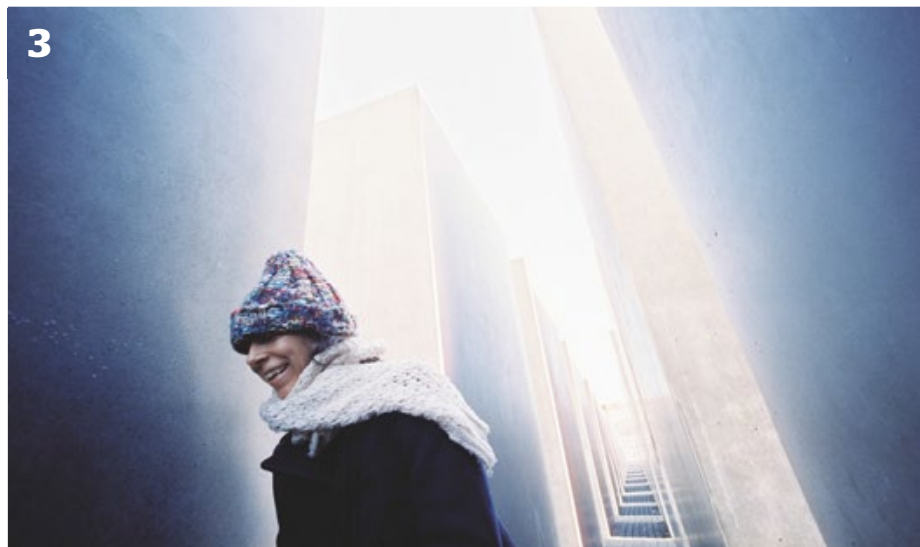
splicing that occurred, the more the film became damaged and contaminated.'

When people began contacting the twins about how they could use this film, they were inspired. 'We came to the conclusion that we had to find a way to make it usable in standard 135 canisters with standard photo developing,' adds Brandon'

In order to make this technology accessible for any film photographer's workflow, and avoid the need for costly



2



3



© SANDY PHIMESTER

Our 'secret sauce'

BRANDON reckons the biggest technical challenge in developing CineStill 800T was removing the black rem-jet backing. 'This protective backing allows for cinema camera films to move through the camera quickly without becoming scratched or developing static electricity that would then spark and expose the film,' he explains. 'This "rem-jet" must be

removed in order to make it safe for standard processing. Furthermore, this must be done in darkness, without allowing any chemical contamination or damage to the highly sensitive emulsion. How we do this is the trickiest part of all and is sort of our "secret sauce". It is a bit laborious and very meticulous, but increasing demand is motivating us to become more efficient.'

long-roll processing with motion-picture labs, the twins had to find a way of making their film compatible with a standard stills lab. Brandon adds: 'After years of R&D, tens of thousands of feet of wasted film and thousands of hours of experimentation, efficient and clean "Removal" of the rem-jet layer was achieved.'

Film resistance

Brandon believes CineStill 800T came about because photographers have very limited options when shooting in artificial continuous light. 'At a wedding, for example, most film photographers end up switching to a combination of high-speed black & white film and high ISO digital colour photography to capture low-lit receptions,' he says. 'Although this works OK, CineStill 800T allows for beautiful low-light results.' Brandon reckons the success of CineStill 800T will help achieve a loftier goal, too. 'You are investing in the future of analogue photography and fuelling the film

'People are now discovering that all important things in reality have an analogue beginning and end'

renaissance,' he adds.

While it's great that many people still shoot film, is there really a film renaissance? Brian thinks there is. 'As we enter into what I call the post-digital era, digital is no longer a new and shiny revolution, and people are now discovering that all important things in reality have an analogue beginning and end,' he says. 'People are now taking new technology and blending all the benefits of digital and analogue, old and new. It is an exciting time with growing possibilities and a passionate community.'

CineStill, while not exactly cheap at about £10 a roll, puts less strain on the pocket than some specialist film. If it's so different, why didn't the twins peg the price higher? 'We want the film to be accessible and to inspire photographers to shoot more,' Brandon counters. 'We are trying to produce

something we ourselves would be willing to buy and use.'

No presets

Despite the popularity of film-emulation Lightroom presets from companies such as VSCO, Brandon is wary of producing a CineStill preset. 'We have known the creator of VSCO for a while, and understand all that goes into

creating the preset,' he explains. We'd love to see a preset that would try to match CineStill, but we also know that no preset will ever replace the nuance, dynamics, and experience of shooting film. Another company, MastinLabs, is also working hard to help film/digital shooters match their digital snaps to the film images they capture. It really is impossible to "match" without having a standard to rely on. This is why it is important to have film around, to keep digital in line!

AP

1 An example of shooting under artificial light from Canadian portrait photographer Sandy Phimester

2 CineStill film lends itself beautifully to portraits shot in either daylight or studio-based settings



Brandon and Brian Wright became interested in photography after messing around with their dad's old Olympus OM-1 film camera, before deciding to develop their own film for great results under artificial light. They have set up a company called CineStill Film and are currently expanding their business and product range. For more information and details of retailers, see www.CineStillFilm.com

3 CineStill is a repackaged and reworked 35mm Kodak Vision3 500T 5219 movie film

4 If shooting in daylight conditions, you will need an 85B (orange) filter to lift the film from 3,200K to 5,600K

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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Lighting up an interior

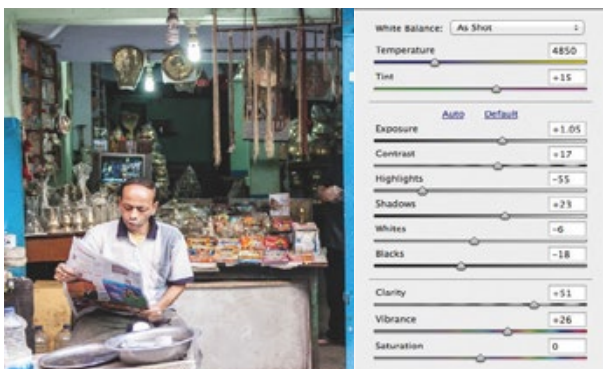
THERE is a lot of fantastic detail in this photograph from Asheque Ahsan, although the dark exposure setting does mean that some of this is somewhat lost in the shadows. It also doesn't help that there is some mixed lighting to contend with because there are fluorescent electric light bulbs illuminating the interior mixed with the

daylight. The approach I used here was to use Camera Raw to lighten the image and bring out more detail in the interior. I then introduced a darkening vignette to concentrate the eye more on the centre of the scene and give the photograph depth. It also helped to adjust the white balance so that the final version had more warmth.

Submit your images

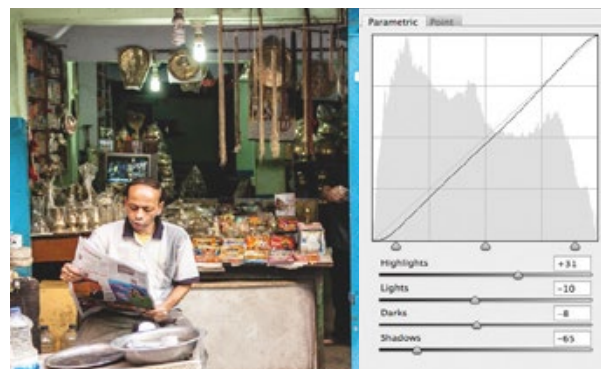
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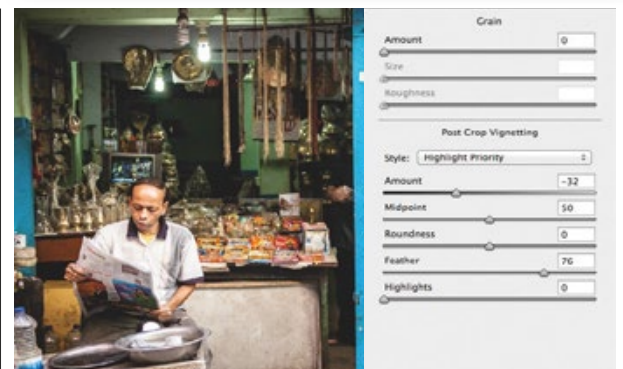
1 Basic panel adjustments

I began by opening the raw NEF file via Camera Raw and applied some Basic panel tone and colour adjustments. The photograph needed to be lightened a lot, so I set the Exposure slider to +1.05. I then reduced the Highlights slider to preserve the delicate highlight detail and raised the Shadows to bring out more shadow information. I also increased the Contrast slightly.



2 Tone Curve adjustment

The default white balance setting looked rather cold, so I went to the white balance menu in the Basic panel and selected Daylight. I next went to the Tone Curve panel and applied the parametric settings shown here for a boost in contrast. I adjusted the tone range sliders to accentuate the contrast at the extreme highlight and shadow ends of the curve.

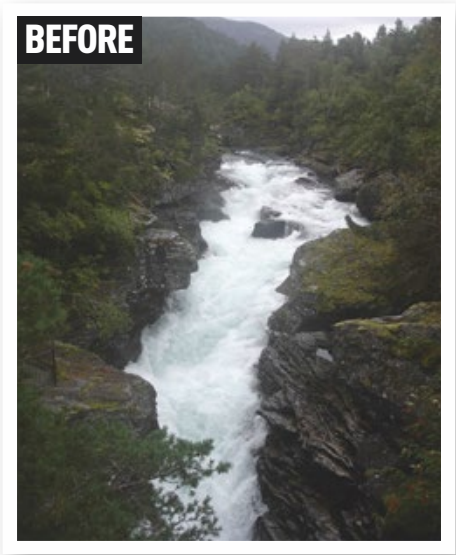


3 Add a darkening vignette

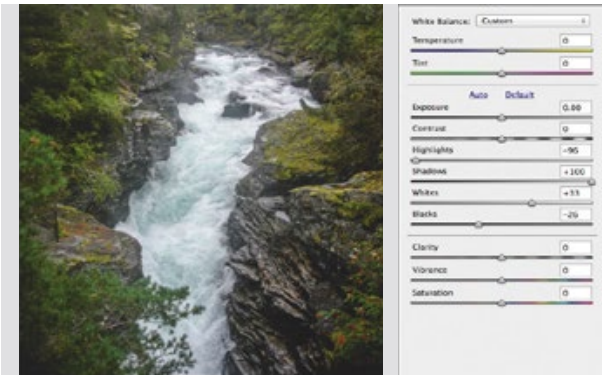
Finally, I went to the Effects panel and added a darkening vignette. More specifically, I selected the Highlight Priority from the Style menu, where I set the Amount to -32 and increased the Feather amount to +76. This combination of settings produced a nice soft-edged vignette, which helps focus the viewer's eye towards the centre of the frame.

Demisting technique

CHECKING the camera metadata for this photograph, I notice that Aaron Sims shot it using an early Sony compact digital camera. The composition is great and it's a beautiful subject, but there is a lot of work that needs to be done in order to deal with the high contrast between the fast-flowing stream and the surrounding forest. This is further compounded by the fact it looks like this photograph was taken on a damp, overcast day and the water was probably throwing up a lot of mist. It also looks to me as if there may have been some fingerprint marks or smudges on

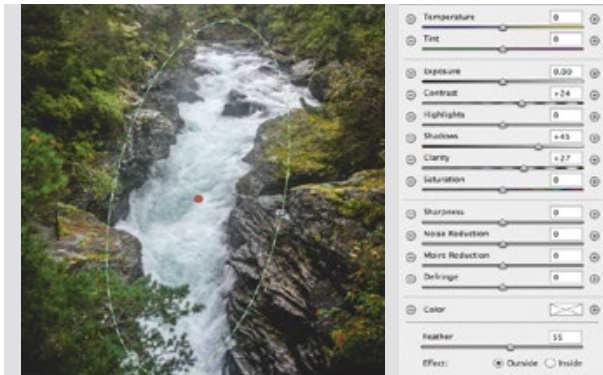


the lens filter, which caused the photograph to appear extra misty. The following steps show how I processed the original image in Camera Raw and Photoshop to overcome these problems.



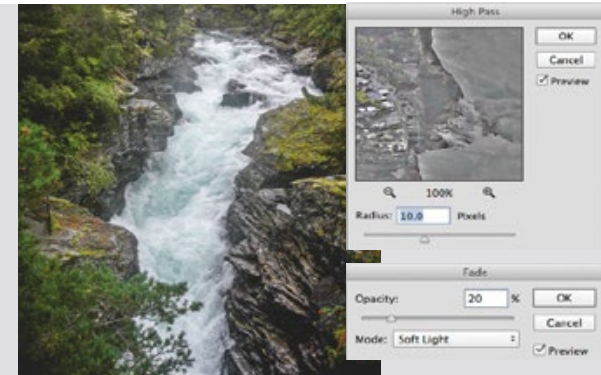
1 Basic panel adjustments

I started by opening the image via Camera Raw and applying a series of tone adjustments. My aim here was, first, to apply extreme Highlights and Shadows adjustments to effectively lighten and add contrast to the shadows and darken and add contrast to the highlights. This helped to balance out the tone range between the extreme shadows and extreme highlights.



2 Add a radial adjustment

Still in Camera Raw, I then added a Radial Filter adjustment, which was set to affect the areas outside of the radial shape shown here. I adjusted the settings to add more Contrast, lighten the Shadows and add a little Clarity. Basically, I used this adjustment to add midtone contrast to everywhere except the river and bring out more definition in the trees.



3 Add a High Pass filter

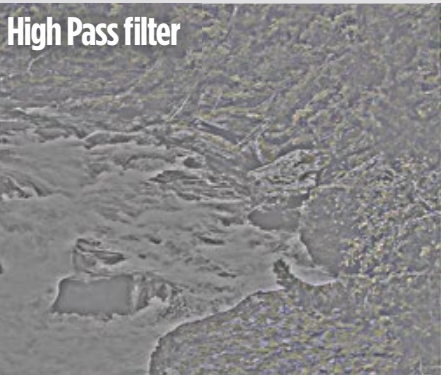
Finally, I opened the image in Photoshop and went to the Filter menu, chose Other>High Pass and applied a 10.0 pixels Radius adjustment. I then chose Edit>Fade High Pass filter. I set the Mode to Soft Light and reduced the Opacity to 20 per cent. This combination of steps added gentle soft-edge halos to the image. The overall result of this was to produce a 'soft Clarity' filter effect.

Neutral blend modes

THE High Pass halo effect (step 3) is useful for controlling midtones. It relies on the fact that blend modes such as Overlay, Hard Light and Soft Light have a neutral effect where the source is neutral grey. If you apply any of these blend modes where the source is neutral grey, nothing will happen. But where a layer is, say, slightly darker or



lighter than grey, the blend mode will affect the target. Here, the High Pass filter turned everything neutral grey, except where it detected edge detail and built up a halo edge according to



the pixel radius that was set. When this is combined with one of the above blend modes, you can add soft halo contrast to detailed edges. In the example shown here, you can



see the before image on the left, in the middle a High Pass filter effect applied to it, and on the right how the image looks when this is combined using the Soft Light blend mode.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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To enter, visit www.amateurphotographer.co.uk/billinghamcomp

The closing date for entries is Friday 30 January 2015

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



James D Robinson, Co Durham



James is an independent photographer, pencil artist and sometimes writer based in the North of England. He studied traditional black & white photo printing and photo portraiture at the Darlington College of Technology in the late 1980s, and is also a member of the Royal Photographic Society. James also had the honour of having one of his portraits of Dr Lucy Worsley added to the collection at the National Portrait Gallery.

Wartime Weekend

1 Here we find a candid moment taken at a war re-enactment. It's the eye-contact that really elevates this shot above the norm
Sony Alpha 200, 55-200mm, 1/200sec at f/5, ISO 100



The Point is...

2 James has captured a nice candid moment here between two war re-enactors. The inclusion of the anachronistic camera is a lovely touch
Sony Alpha 200, 55-200mm, 1/125sec at f/4, ISO 100

Shells with Pine Leaves

3 James has tried his hand as creating a still-life image here, using window light as a source of natural illumination
Sony Alpha 200, 55-200mm, 1/200sec at f/5, ISO 100

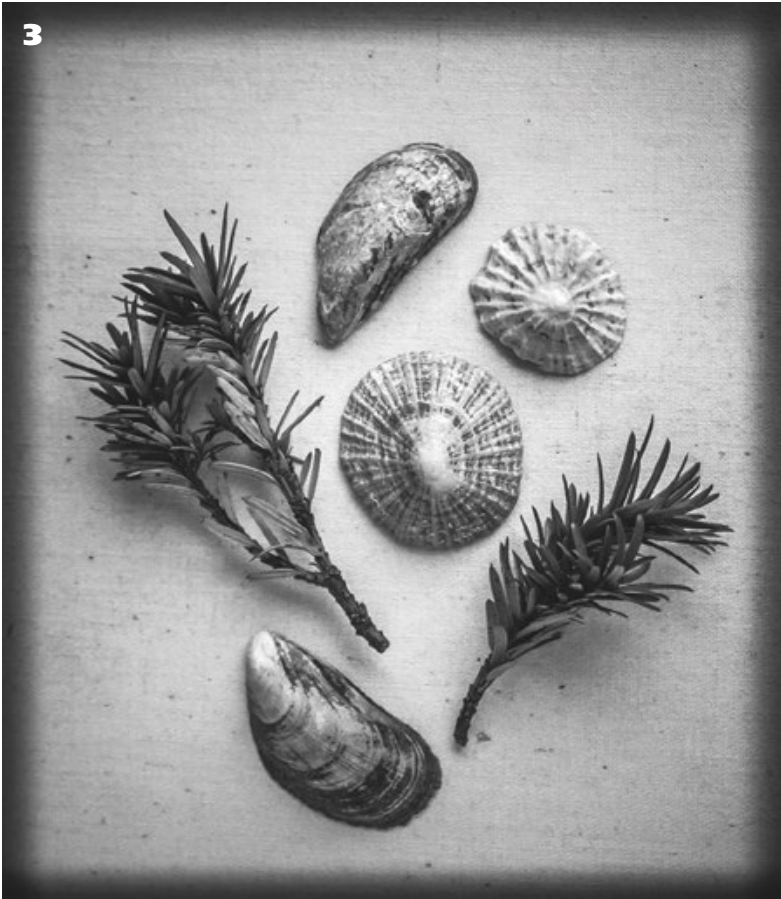
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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

3

5

4

Dr Lucy Worsley

4 As mentioned, one of James's portraits was accepted in the NPG collection. The portrait we see here was taken during the same session
Sony Alpha 200, 55-200mm, 1/125sec at f/4, ISO 100

High Force

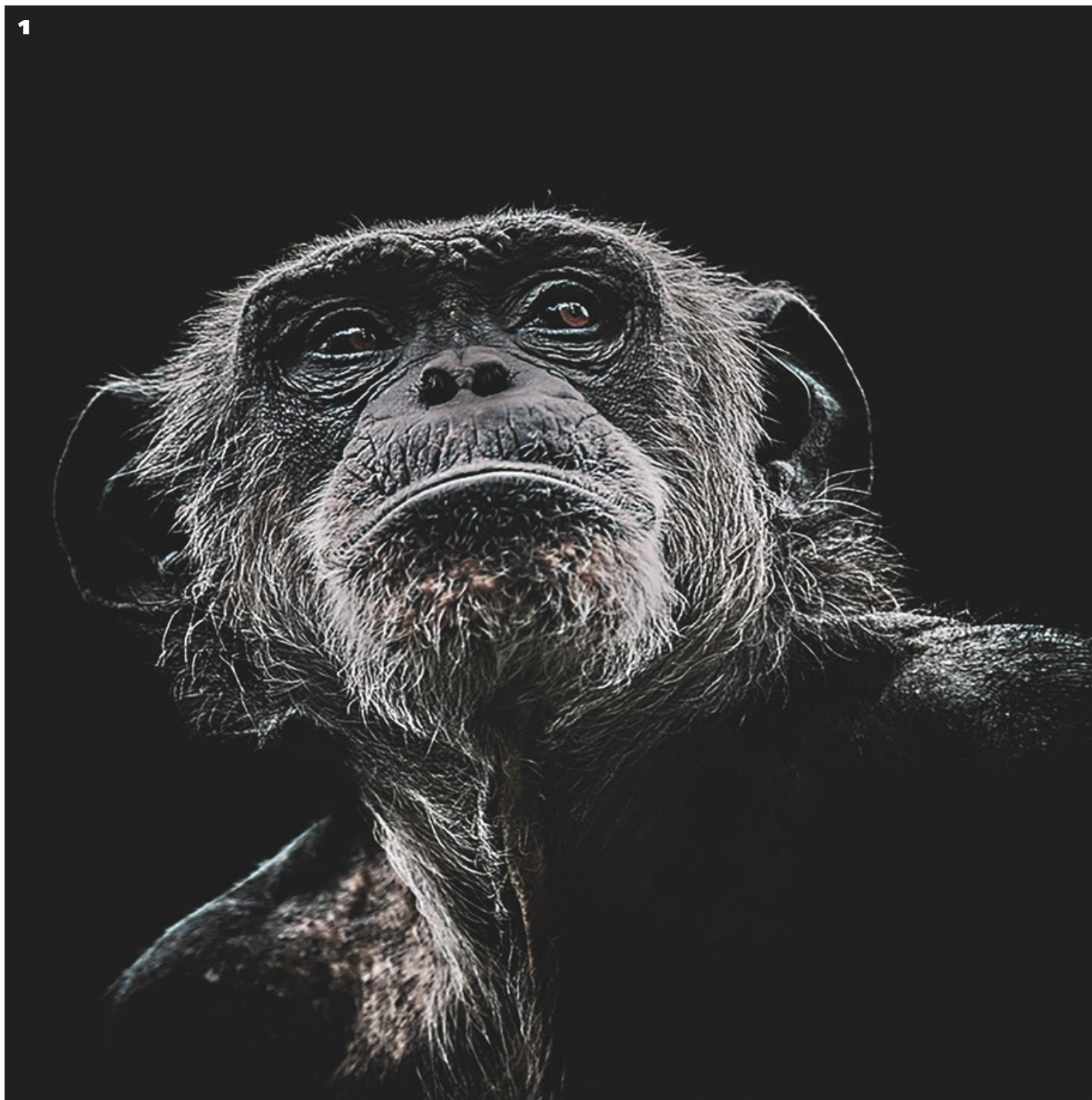
5 Taken in Middleton-in-Teesdale, James has removed the colour in order to highlight the strong forms and textures of the scene
Sony Alpha 200, 55-200mm, 1/80sec at f/11, ISO 800

Tracks in Sand

6 While shooting Saltburn pier in North Yorkshire, a group of horseback riders passed by leaving tracks in the wet sand
Sony Alpha 200, 55-200mm, 1/80sec at f/11, ISO 800


6

1



Chimpanzee

1 Paul has captured a fantastically strong portrait here. The pose and light make the subject seem almost regal
Canon EOS-1D Mark III, 100-400mm, 1/80sec at f/5.6, ISO 800

Zebra

2 Paul has a particular method of post-processing. He uses the Adjustment brush over the background and the High Pass filter to bring out the details
Canon EOS-1D Mark III, 100-400mm, 1/1250sec at f/5.6, ISO 800

Amur Leopard

3 Capturing the action of the leopard's yawn has elevated a simple profile image to something far more powerful
Canon EOS-1D Mark III, 100-400mm, 1/640sec at f/5.6, ISO 800

Paul Neville, Essex



Paul's interest in photography happened, as he recalls, by accident. He bought himself an entry-level DSLR (a Canon EOS 1100D) to take a few shots of his fish tank. However, it wasn't long before he was shooting everything he could. Here we see a series of images taken at his local zoo. Paul is fascinated by animals and, as such, can't help but indulge his passion of wildlife photography.

2



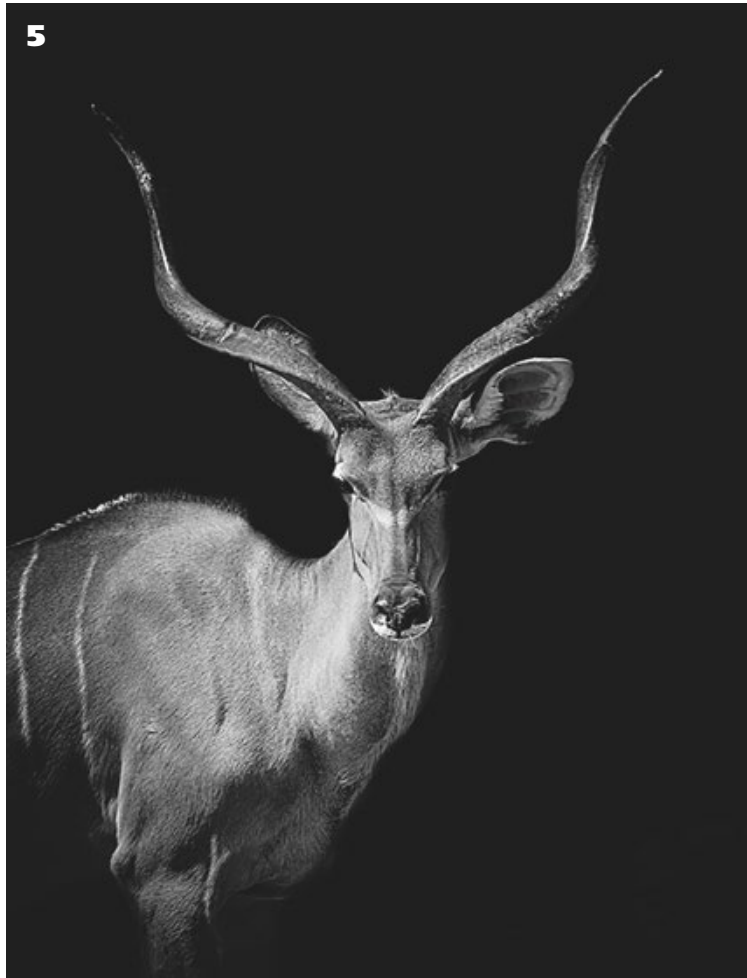
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5



Amur Tiger

4 The beautiful ripples in the water not only lead us into the subject, but also in many ways 'reflect' the stripes of the tiger
Canon EOS-1D Mark III, 100-400mm, 1/640sec at f/5.6, ISO 800

Kudu

5 The lighting is wonderful here and works perfectly with the post-processing technique discussed in caption 2
Canon EOS-1D Mark III, 100-400mm, 1/1250sec at f/5.6, ISO 400

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Callum McInerney-Riley tries out a new stylish messenger bag from Ona

At a glance

- Made from canvas and Italian leather
- Stylish and understated design
- Fits a DSLR kit with lenses and flash
- Room for a 15in laptop

FORMED in 2010, manufacturer Ona hasn't been around very long, and it is only in the past year that we have seen its upmarket range of bags rising to mainstream popularity.

The Union Street is a very stylish messenger bag that comes in a choice of smoke grey, ranger tan and black colours. A more expensive all-leather version is also available. The bag is intended to take a DSLR kit or compact system camera kit along with a 15in laptop, accessories and small personal items. I was able to fit a 15in Apple MacBook Pro, a Canon EOS 5D Mark II with EF 85mm f/1.2L USM lens attached, a EF 24-70mm f/2.8L USM lens, a compact camera and a flashgun. In addition, chargers, memory cards, batteries and cables can be stored in the zip-up front compartment.

The bag is hand-crafted from premium waxed canvas, with the details constructed from a combination of Italian leather and brass, while the strap is a soft and very strong material similar to that of a car seatbelt.

Verdict

Fresh out of the packet, the black version of the Union Street doesn't look very exciting. It's only once the bag has been worn in that it starts to look like the premium item it really is. The materials used to construct the bag are absolutely superb. The padding to protect the camera is very thick and will offer more protection than the vast majority of messenger bags that are currently available. You can also flatten its dividers for those occasions when you're not using it to carry cameras, allowing the bag to double as a perfect day-to-day bag, which is a real bonus.



Adjustable straps

On either side of the bag are two straps that can be tightened or loosened to increase or decrease the size of the bag.

Rainflaps

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Miggo Strap & Wrap

● £39 ● mymiggo.com



ONE OF the many products to come to fruition via the popular crowd-funding website Kickstarter is the Miggo Strap & Wrap. It hit its pledge goal four times over, receiving more than £50,000 to put the strap into production – clearly a lot of people thought it was a great idea. The concept is simple: it's a strap that doubles as a protective case. It consists of a long piece of material with a zip down the middle, and when unzipped and unrolled the Miggo acts as a large camera strap that can be worn around the neck or over the shoulder. When it is zipped up, the material is wide enough to be rolled up around the camera. The zip doesn't go all the way to the top, which leaves enough space to wrap the end loop around the barrel of the lens to secure it. The Miggo is made from neoprene and Lycra for durability, so it has a nice amount of stretch to it.

Two different sizes are available, to fit a CSC or a DSLR. A choice of seven colours includes plain black, black with a colour, and black with a selection of patterns. There is also a handy pouch on the back for storing a lens cap.

In use, the Miggo Strap & Wrap is comfortable to wear with both CSCs and DSLRs attached. It's fairly big and not exactly discreet, but it does a good job of protecting a camera from being scratched by loose items in the bag.

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At a glance

- 20.12-million-pixel, APS-C-sized sensor
- 77-segment metering
- ISO 100-51,200 sensitivity range
- 100% pentaprism viewfinder
- 11 AF points (9 cross-type)
- 3in, 921,000-dot LCD screen
- £440 (body only)

Pentax K-S1

It may seem to be all flashing lights and quirky looks, but underneath its modern skin the **K-S1** is a serious camera. **Richard Sibley** finds out just what it can do

For and against

- + Anti-aliasing filter simulator for when you have to decide between detail and moiré patterning
- + Very fast AF from the nine centre points
- + Excellent 100% pentaprism viewfinder
- Body design won't appeal to everyone
- Centre control a bit fiddly to use
- Flucard needed for Wi-Fi transfer rather than having it built into the camera

Where in the range



Pentax K-3

Price £775 (body only)
Above the K-S1 is the 24-million-pixel K-3, with 92 weather seals and 8.3fps continuous shooting.



Pentax K-50

Price £350 (body only)
The 16-million-pixel K-50 is at about the same level as the K-S1, but has a weather-resistant body, 6fps continuous shooting and the same sensitivity range of ISO 100-51,200.

Data file

Sensor	20.12-million-pixel, APS-C-sized CMOS sensor
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Pentax K
File format	JPEG, PEF or DNG raw
Shutter speeds	30-1/6000sec
ISO	100-51,200
Exposure modes	PASM plus 20 scene modes
Metering	77-segment, centre and spot
Drive	Up to 5.4fps for 20 JPEG or 5 raw images
Movie	1980 x 1080 pixels, 30, 25, 24fps
Viewfinder	100% pentaprism
Display	3in with 921,000 dots
Focusing	11 AF points with 9 cross-type in centre
Memory card	SD, SDHC, SDXC
Dimensions	92.5 x 120 x 69.5mm
Weight	498g body only



In the K-S1's standard image style, the colours and contrast look fairly natural and make a great starting point for further editing

For years, Pentax has been trying to bring the DSLR to a younger generation. It has done this by taking existing camera models and offering them in a variety of different colour combinations, even with the option to design your own.

In Japan, few people would give more than a passing glance to a camera that was dusk gold, sunset orange, dawn purple or linen brown. In the UK, however, we are a more conservative bunch, and generally prefer our cameras to be black or silver. So the new Pentax K-S1 is a bold step. Not only is it available in 12 'fashionable colour combinations', according to the press release, but it also has an illuminated interface. Basically, various buttons light up.

It would be easy to simply dismiss the K-S1 as a gimmick – an attempt to make a colourful DSLR with a few flashing lights. Yet the camera makes use of some of the very latest imaging technology, and those illuminated buttons and dials do actually serve a purpose.

So before you take one look at the white version of the camera I was given to test, draw your own conclusions and stop reading, keep on open mind and concentrate on what the camera is actually like. It is, after all, also available in black.

Features

It is fairly safe to assume that the Pentax K-S1's 20.12-million-pixel CMOS sensor is a variant of the sensor made by Sony and used in its own Alpha 3000 and 5000 compact system cameras. Like the sensor in the Pentax K-3, the K-S1's sensor doesn't feature an anti-aliasing filter, meaning that the full resolution of the sensor can be realised. However, where moiré patterning may be a concern, the ingenious AA filter simulator mode can be switched on. This utilises the camera's sensor-shift image stabilisation to shift the sensor just fractionally while the image is being taken. This slight movement is enough to soften the image to reduce moiré patterning to the same extent as if an actual AA filter had been fitted. It is great to be able to offer photographers this choice in-camera.

The sensor has a sensitivity range of ISO 100–51,200, which is more than enough given the camera's target



Raw

JPEG

The K-S1's evaluative metering takes highlights to the point of blowing out, but the detail is there, as can be seen in the sky in the edited raw image

audience, as is the 1/6000sec maximum shutter speed and a shooting rate of up to 5.4fps.

There's also a wealth of different digital filters and image-processing effects for those who wish to edit their images in-camera, including a new black & white infrared effect.

So when you strip back the bold exterior, there is a lot going on inside the K-S1 – certainly enough to keep entry-level and enthusiast photographers happy.

Build and handling

Although the central chassis of the K-S1 – the part that houses the mirror box, viewfinder prism and lens mount – looks as if it could have been lifted from any Pentax DSLR, the shape of the body is quite different. It has a futuristic appearance, but the sort of future that we imagined in the 1970s, and I couldn't help but think of the *Star Wars* Imperial Stormtroopers when I first saw the white version tested here.

Without the curvy handgrip normally associated with a DSLR, you would expect the grip of the K-S1 to be uncomfortable. Yet while it doesn't fit the hand quite as snugly as other cameras, it is deep enough, allowing the

forefinger to comfortably rest on the shutter button.

On the top-plate at the rear sits a control dial for aperture, shutter speed or exposure compensation, depending on which shooting mode you are in. The metallic wheel is a nice piece of design, which sadly can't be said of the main directional control on the camera's rear.

Sitting around this directional control is a shooting-mode dial, which requires a firm push to shift through the different modes. I understand it is important that this dial doesn't accidentally shift modes too easily, but it is simply too stiff and clunky.

The directional controls themselves are also a little fiddly to use. They require a very precise press due to their size and shape. However, all the other buttons are nicely positioned and easily pressed, so it is just a shame that the main control of the camera is fiddly to use.

There are various parts of the camera that illuminate, including the main control buttons on the rear. This is genuinely useful when shooting in low light. The handgrip also has an illuminated strip consisting of five separate lights. These lights act as a

Focal points

Although it has a 20.12-million-pixel sensor at its heart, there is much more to explore in the K-S1

Flash

The maximum flash sync speed of the K-S1 is 1/180sec and the built-in pop-up flash has a power rating of 10m @ ISO 100.

Wi-Fi

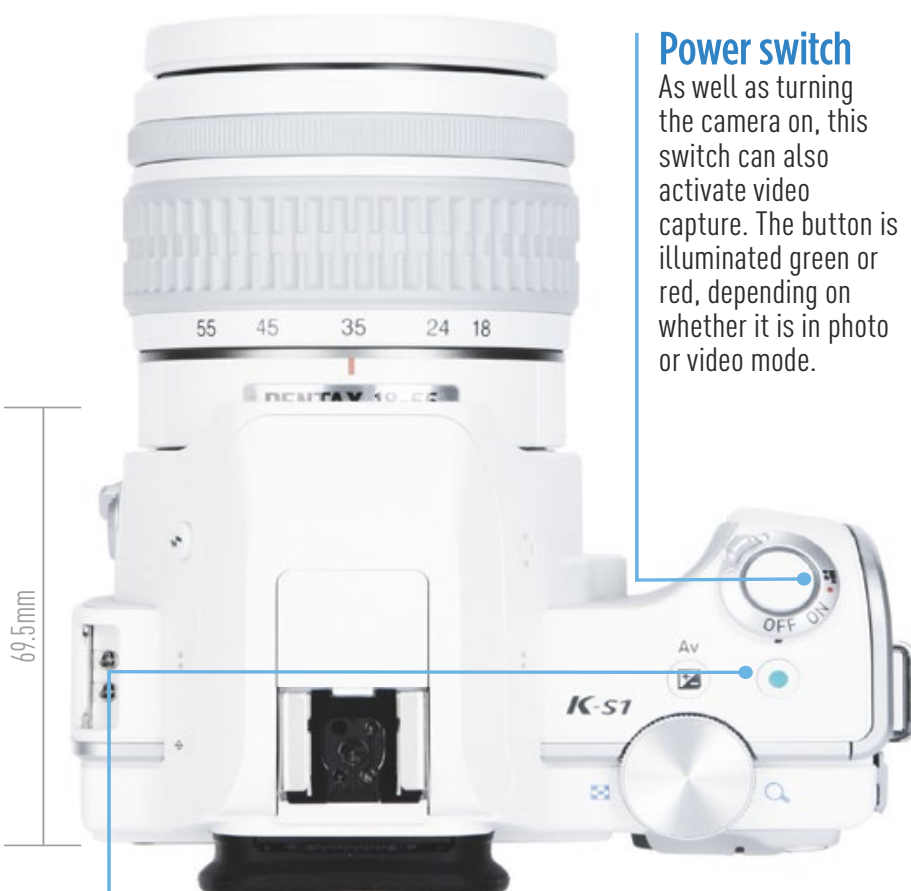
The K-S1 doesn't have built-in Wi-Fi, but instead relies on a Flucard to connect with a smartphone or tablet.

Battery life

The rechargeable D-LI109 lithium-ion battery is rated at 480 images, or 420 images when flash is used 50% of the time.

Power switch

As well as turning the camera on, this switch can also activate video capture. The button is illuminated green or red, depending on whether it is in photo or video mode.



Function button

Situated on the camera's top-plate, the green function button can be assigned to activate a variety of features.

Mode dial

Rather than being placed on the camera's top-plate, the mode dial is positioned around the centre directional control. Although the dial is a little too firm, it does allow quick switching between the various exposure modes.



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By default, the colours of the JPEG images produced by the K-S1 look natural

➤ countdown timer, or to make you aware when face detection or a remote release is being used. If the lights aren't for you, they can be dimmed or turned off completely.

Viewfinder, LCD, live view and video

Once I got used to the slightly fiddly main control of the K-S1, I had only one other slight complaint, which was the lack of articulation or tilt on the rear screen. It isn't a big concern – after all, we all used to crawl around on the floor looking through viewfinders.

Impressively for a camera of this level, and price, the viewfinder is a pentaprism rather than a pentamirror. This offers excellent contrast and brightness, and all in a 100% field of view, meaning no stray objects will creep into the edges of your image.

The 3in, 921,000-dot screen of the K-S1 is good. It is bright enough to cope with all but the strongest sunlight, and the colours and contrast produced give a good impression of how your images will appear when viewed on a computer screen. A press of the button on the top left of the rear of the camera switches the camera into live view mode, which does make it easier when shooting at low or high angles, and it is obviously necessary for video capture.

Video is recorded at up to 1920x1080p resolution at 30, 25 or 24fps. Audio is recorded in stereo via two microphones on either side of the camera's prism.

Autofocus

Despite the deceptive whirr of the 18-55mm f/3.5-5.6 kit lens, the K-S1 is extremely snappy.

Even the supplied kit lens snaps quickly into focus, particularly the centre nine of the 11 AF points. Using a Pentax 60-250mm f/4 SDM lens is just as quick, and thanks to the SDM feature it is also a lot quieter.

The speed is helped by the fact that the centre points are of the more sensitive cross-type sensors, and they offer the K-S1 the same AF speed that you would expect from a Canon or Nikon camera of this level.

A large switch on the side of the K-S1, near to the lens mount, makes it easy to switch between manual and autofocus, while the 11 AF points can be individually selected using the rear directional control. With just 11 AF points, it is fairly fast to switch between points. However, to switch between using the directional controls for AF point selection or as short-cut buttons does require you to hold down the centre OK button for a second or so. Nevertheless, it is an intuitive way of switching between the two button-function options.

Metering

Anyone who has used a Pentax camera will know what to expect from the K-S1's evaluative metering system. Indeed, the K-S1 preserves highlight detail, although to the inexperienced user this will simply look as if images are underexposed.

If you wish to get images that are more 'print ready', I would suggest adding around 0.3-0.6EV via use of the exposure-compensation button, which sits on the camera's top-plate. Obviously, for those who shoot raw images, the underexposure isn't an issue, and should result in very little, if any burnt-out highlights.



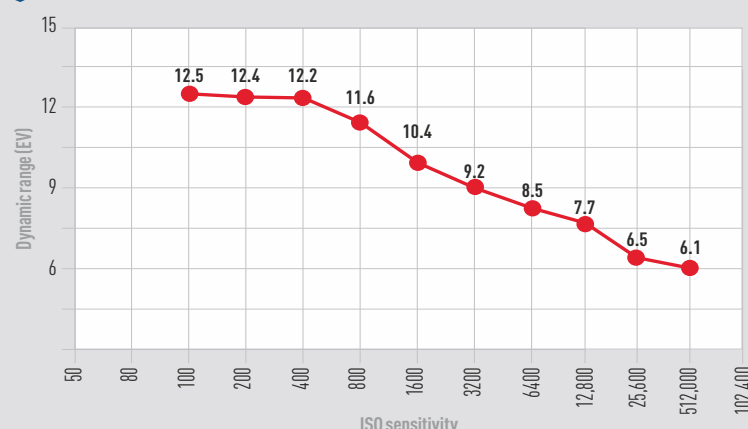
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE K-S1 behaves pretty well, giving the kind of results we would expect from a 20.12-million-pixel, APS-C-sized sensor. The camera's JPEG processing seems to be quite aggressive in processing the image to remove aliasing and moiré artefacts, and this means you can pull visibly more detailed results from raw files – just at the risk of such things as mazing and false colour.

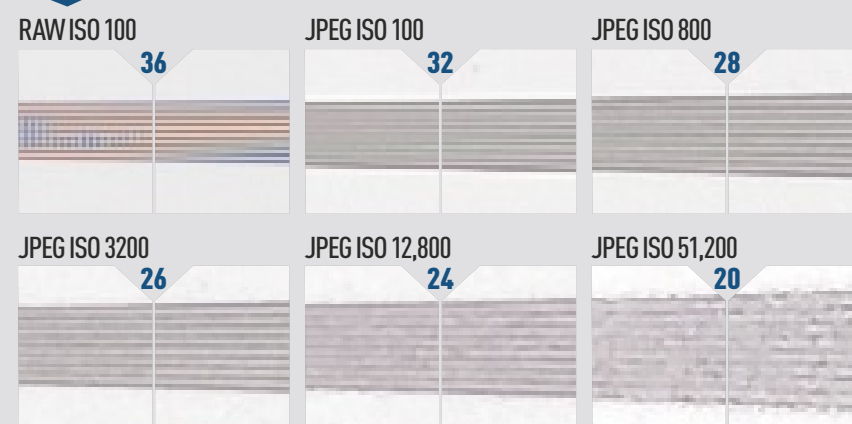
In terms of ISO sensitivity and noise, the K-S1 gives completely usable images up to at least ISO 800, with only a slight visible deterioration in quality at this setting. At ISO 1600 they are still quite usable, but the image is starting to deteriorate if you look at it closely. Beyond this things go downhill quite fast, but for non-critical purposes ISO 3200 and 6400 are absolutely fine. The higher sensitivity settings should, as usual, be used as a last resort.

Dynamic range



The K-S1 gives results in our Applied Imaging tests that fall broadly in line with other APS-C-format cameras. The measured dynamic range is a very useful 12.5EV at ISO 100, and it remains high through to ISO 400. It then starts to fall off more rapidly as the sensitivity is increased and shadow tones become noisier, but even at ISO 1600 it is a creditable 10.4EV. After this, it falls off rapidly, indicating that shadow detail will be increasingly lost to noise.

Resolution



In JPEG mode at ISO 100, the K-S1 delivers around 3200l/ph, which is unexpectedly low for a 20.12-million-pixel sensor with no optical low-pass filter. The raw version of the same shot reveals why – this resolves about 3600l/ph, but with visible colour moiré and plenty of aliasing at higher frequencies. Pentax is effectively suppressing these artefacts in JPEG processing, at the expense of fine detail. Resolution drops as ISO is increased, reaching around 2600l/ph at ISO 3200. Above ISO 6400, resolution falls rapidly due to noise.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 800



JPEG ISO 3200



JPEG ISO 12,800



JPEG ISO 25,600



JPEG ISO 51,200



The images above are printed at 300ppi, reflecting a high-resolution print. The K-S1 gives clean, detailed images at ISO 100, and continues to give excellent results through to ISO 800 – there's barely any visible difference between the two here. Some luminance noise appears at ISO 1600, accompanied by a little blurring of the very finest detail, but you won't see that at this print size. At ISO 3200, low-frequency chroma noise starts to become visible, resulting in green and purple mottling of dark tones in the image. There's a more severe step down in quality at ISO 6400, with noise becoming more visible and most fine detail being destroyed by noise reduction. At ISO 12,800 images are still just about usable, but the two highest settings give very poor results.

The competition



Nikon D5300

Price £504 (body only)

Sensor 24.2 million pixels

ISO 100-25,600

Perhaps pitched slightly above the K-S1, the Nikon D5300 beats the K-S1 in a number of aspects. However, the two are comparable, although the Nikon DSLR is more expensive.



Canon EOS 700D

Price £480 (body only)

Sensor 18 million pixels

ISO 100-25,600

Canon's DSLR competitor has a slightly lower resolution, but a very similar AF system. Like the Nikon D5300, the viewfinder on the 700D isn't quite as good as the one on the K-S1.



Canon EOS 100D

Price £375 (body only)

Sensor 18 million pixels

ISO 100-25,600

The Canon EOS 100D is the world's smallest and lightest DSLR. Its features are reasonably similar to those on the Pentax K-S1, but it has the advantage of being a few years old and available now at a very good price.

Our verdict

PUTTING the looks of the Pentax K-S1 to one side, as they are subjective, purely from a handling point of view a couple of areas could be improved on the rear control dial of the camera. However, the K-S1 handles a lot better than a quick glance at its design would suggest. All the buttons are nicely positioned, and the core features are easy to change and operate. This will certainly be a blessing for those photographers for whom the K-S1 is their first DSLR.

AF speed and the viewfinder are both excellent for a camera at this low-to-mid-range level, and again the K-S1 can more than match its competitors from Canon and Nikon. Additionally, there is no end of features by which you can customise the camera to taste.

With no anti-aliasing filter, the 20.12-million-pixel images resolve around the same amount of detail as those created by a traditional 24-million-pixel sensor and with

plenty of fine detail, again matching the competition at this price range. In terms of noise control, the images from the K-S1 look good up to around ISO 6400, with colour noise starting to creep in above this point. As we see in most other cameras, the highest two sensitivity settings should probably be avoided.

Another positive is the use of the Pentax K mount. There are hundreds of lenses, both older manual and more current AF models, that are compatible with the camera. Many older lenses are available at extremely cheap prices second-hand, again helping to cement the K-S1 as an excellent camera for those buying their first DSLR.

Overall, the Pentax K-S1 is a very good DSLR. Its looks may not be to everyone's taste, and the handgrip may put some off, but I would urge potential buyers to actually get one in their hands and try it out for themselves.



FEATURES	8/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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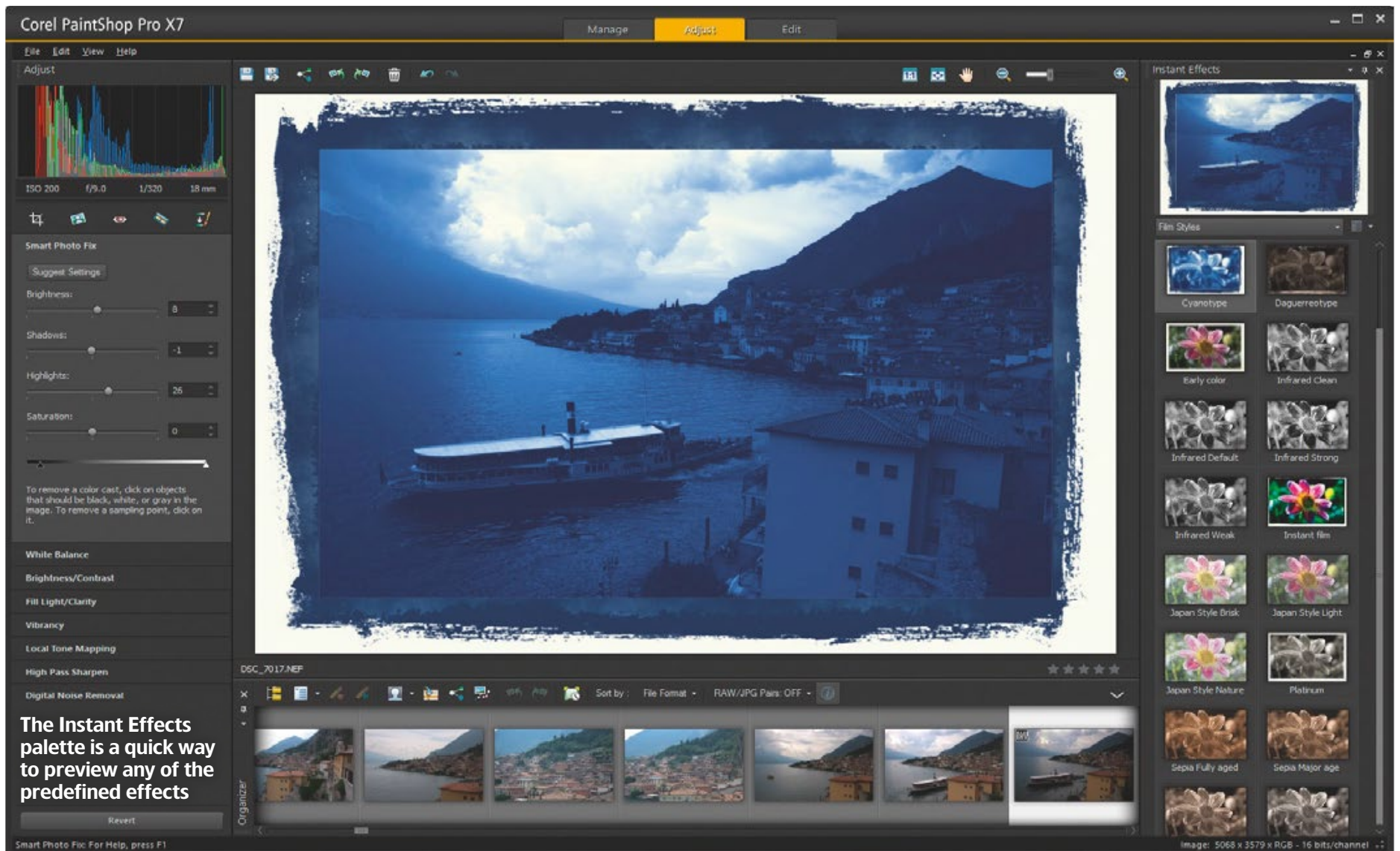


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Corel PaintShop Pro X7

Corel's **PaintShop Pro** is back, and it's bigger than ever. **Vincent Oliver** takes a look at version **X7** to see what the latest features have to offer

Corel has updated its Windows-only PaintShop Pro to X7. This version is a fully featured image-editing application that is capable of accomplishing most of the things that Photoshop offers, plus a number of extras. Here we take a look at X7's new features.

Palettes

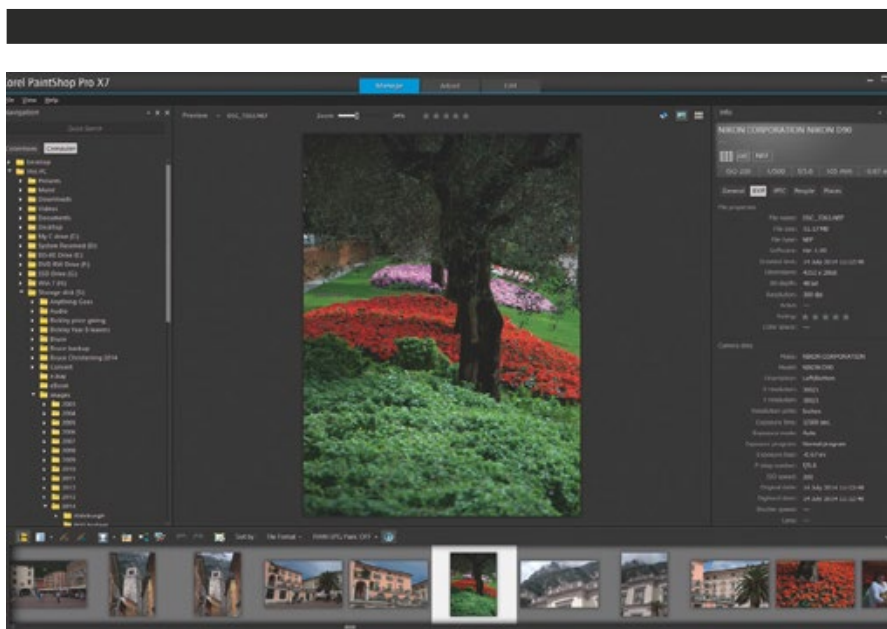
The Materials palette has had a major overhaul. You can select colours, textures or gradients by clicking on the icons, or clicking on the foreground colour swatch to launch the Materials properties. From here, use the wheel of

colour or use the following sliders: RGB, CMYK, Grey Scale, HSL, Lab and Web safe colours. Other tabs, such as Gradient, Pattern and Texture, are also available here, and there is the option to create your own custom colour palettes. This is probably the best colour picker I have seen on any image-editing application.

The new Layers palette enables you to drag and drop layers between open images. This is not quite as easy or as intuitive as it would seem. You need two images open as tabbed windows. Now click the layer you want to copy and drag it to the tab of the image you want to drop it into – this

makes the recipient image active. You then drop the layer into the layers palette of the new image, which is a clumsy way of doing things. A better way is to highlight the layer, press Ctrl+C to copy, then activate the other image and press Ctrl+V to paste it in as a new layer. Layers can have their stacking order changed by dragging any layer up or down the stack. One annoying bug is that you can lock a layer, but if you use the arrow keys the layer will still move.

When you first open an image, the new Start Screen lets you choose a new document size to perfectly match a photo

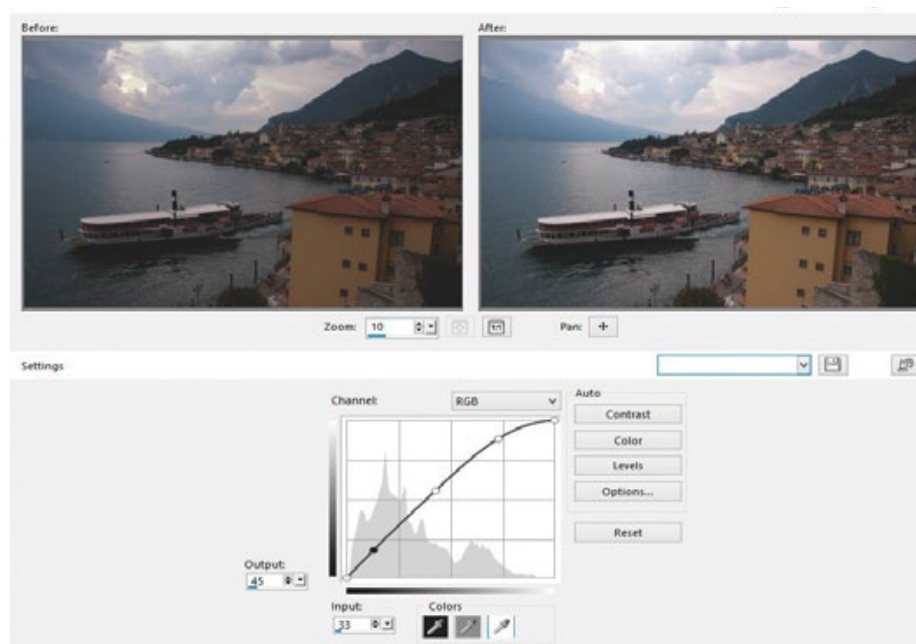


Using workspaces

PaintShop Pro X7 allows you to customise your workspace to suit your preferred way of working

A GOOD workspace for any image-editing application is crucial to productivity, as you need to be able to access the tools you want quickly and easily. PaintShop Pro X7 supports many shortcut keystrokes. For example, press the letter C to instantly select the Clone tool, B for the Brush tool, M for the Move tool, and so on. These keystrokes are worth learning, as they will help you work faster.

You can also define your own custom keystrokes for often-used menu items. X7's fully customisable interface means you can design it to your own preferred way of working. You can also create tool palettes for specific tasks, which is handy if you want to do some retouching or vector drawing perhaps. Once you have customised your palettes, you can save the workspace and recall them by going to the menu and selecting File>Workspace.



X7 adjustments and filter have a dialog box to preview any changes made



The Smart Edge brush allows areas to be painted with being selected first

frame, mobile device, a Facebook cover or profile photo. The Start Screen includes several predefined categories, including photo, paper, www, mobile, cards, presentations, social media and your own user preset.

Also new is the Quick Preview feature, which makes seeing the Instant Effects image presets, well, instant. There are several categories of presets, including artistic, black & white, film styles, landscape, retro, portrait, traditional and user defined.

The Text Cutter and Shape Cutter tools are now easier to use. Create a photo object by using text or a shape to clip an underlying photo or image. The result is a photo object (new file) with a transparent background that you can paste or drag onto any image as a layer.

Brushes are 30% faster to use and have content-aware Smart Edge technology to apply precise brush strokes without the need to create a selection or path. This is a useful feature if you want to change the colour on an area in a

photo without having to make a selection first. The brush samples the underlying colour and then applies the foreground colour to that area. Make sure the brush Blend Mode is set to Colour to preserve the image details.

PaintShop Pro X7 can also now read and import data saved in the XMP files that are created by many raw image-editing programs.

Workflow

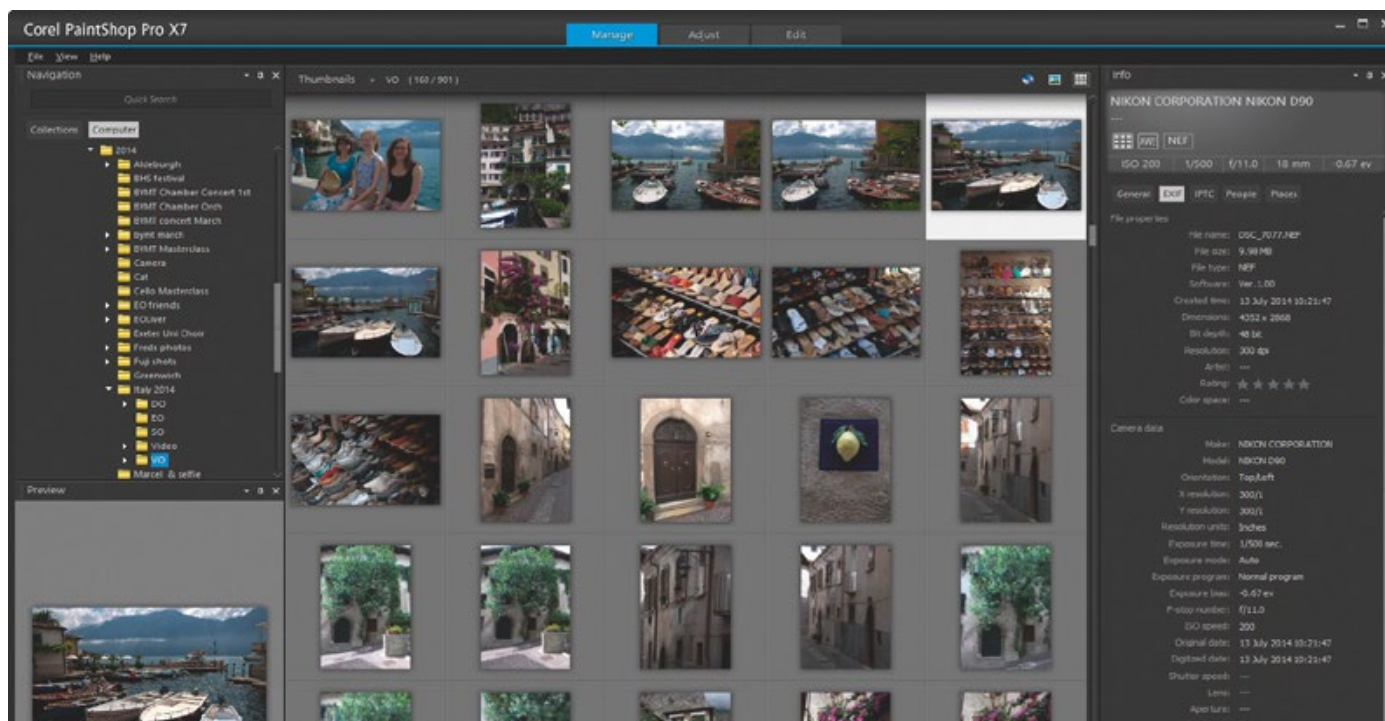
Upon launching X7, you are presented with the Manage tab, which displays the image files on your hard drive either as thumbnails or as a full-screen preview. Select the image you want to work on, then go to the Adjust screen tab, which launches a simple-to-use interface that gives you plenty of options to adjust the image tonality and cropping, as well as apply Instant Effects. To apply an Instant Effect, just click on the effect thumbnail and see the preview located above the thumbnails or double-click the thumbnail to apply the effect to



The Magic Fill works well, but you may need the Clone tool to tidy up

Magic Fill tool

TO USE the Magic Fill tool, select an object you want to remove using any of the selection tools, then press the Magic Fill eraser icon on the top toolbar and the object vanishes. The erased detail is replaced with a background that matches the surrounding area. This worked extremely well on most photos, although some more complicated areas may need a second go or retouching with the Clone tool. The Object Remover tool makes a reappearance in X7, and this works in a similar way.



The new enhanced dialog palette for many of the photo filters, gradient filter and selective focus



The new Material Properties palette is one of the best we've seen



System requirements

- Microsoft Windows 8/8.1, Windows 7, Windows Vista or Windows XP with latest service packs installed (32-bit or 64-bit)
- Intel or AMD 1.5GHz processor with SSE2 supported (multi-core processor recommended)
- 2GB RAM (4GB+ recommended)
- 1GB hard disk (2GB recommended)
- 1024 x 768 resolution with 16-bit colour display (1366 x 768 resolution with 24-bit or higher colour display recommended)

to apply the cloning.

I like the Perspective control. A rectangle appears in the centre of the frame, the edges of which can be moved to align with your subject matter. You press the Apply tick and you have a perspective-corrected image. I tested this on an extreme example in an attempt to fool it and to my surprise it corrected the image perfectly, although the picture did require trimming. The Scratch Removal tool acts in a similar manner to Photoshop's Healing Brush – just paint over a scratch and it disappears as if by magic.

One tool in X7 that Photoshop doesn't have is the Picture Tube or Image Spray tool. This sprays a series of small images onto a picture, which is handy for adding extra flowers to your garden pictures. You can use any of the preset images, download extra sets from the Corel website or define your own. It's great fun to use and can add a new dimension to any picture or border.

Raw image support

You can open unprocessed raw images from advanced digital cameras. However, the level of raw support offered by X7 is basic and does not come close to being a substitute for most manufacturers' own software, or, for that matter, Adobe Camera Raw. AP

the image. This worked very well, but I would have liked to see the thumbnails display the image currently being worked on rather than a generic stock image.

You can bypass the Adjust tab and go straight to the Edit tab, which launches your image into the full X7 interface. All the features that are in the Adjust tab are still available, but you have to go through the various menus to find them. The advantage here is that you have finer control over every aspect of the image.

By default, the palettes are docked to the edges, but they can be dragged to the screen to become floating palettes. Docked palettes have an Auto Hide option. Once activated, the palette collapses as you move the cursor away and opens again when the cursor hovers over it, keeping the work area free from clutter.

Open images can be displayed in a tabbed format across the top of the workspace. This has to be set via Window>Tabbed Documents, then click the desired

tab to activate the image.

The History palette keeps a track of everything that has been done and allows you to go back to any point. I like the Quicksript feature (blue arrow icon), which memorises the history of the image and can apply it to another. The only limitation is that when you save the Quicksript, it overwrites the previous saved Quicksript. You can, of course, record your actions as a script using the Script toolbar and recall this at any stage for use on other images. This is the same as Actions in Photoshop.

PaintShop Pro X7

All the usual imaging tools are located in a palette on the left, which can be dragged away and reshaped, or you can create your own customised Tools palette. Compared with Photoshop's tools, those of X7 are slightly clunky. The Clone tool is easier to use, though – just right-click on the image to select a source point and then move the cursor to a destination

Our verdict

COREL'S PaintShop Pro X7 is, without doubt, a very powerful application, with a large worldwide user base. Although X7 is not Photoshop, it is nevertheless an excellent image-editing application. I would not have any problems using X7 for any image-editing work, even though it does lack some of the finesse of Photoshop, especially in the colour-management sector.

We reviewed the Ultimate

edition of PaintShop Pro X7, which includes plenty of extra add-ons, brushes and filters that can be downloaded from the Corel website. The installation comes in either 32-bit or 64-bit versions, and if you have a 64-bit system then X7 flies – it really is very fast. Although X7 is an improvement over previous versions, it is not a major overhaul. Nevertheless, I have no reservations recommending this as an excellent buy.

For and against

- ✚ A good selection of tools
- ✚ Easy to use with plenty of help in the learning centre
- ✖ Raw file filter previews can be slow to preview and render
- ✖ Interface can look overwhelming with too many tools



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Small and discreet

Q I am looking for a lightweight Canon camera I can carry around towns and cities that looks unobtrusive yet meets the image size requirements for a picture library. I have owned a Canon EOS 5D for many years and will continue to use it, but would also like something smaller. What would you recommend?

June Morrissey

A The most obvious choice would be to buy a high-end compact camera, June. The latest large-sensor models have excellent image quality, and can match or exceed many DSLRs for resolution.

From Canon, the PowerShot G7 X (around £580) has a 20.2-million-pixel sensor and a very versatile 24-100mm (35mm equivalent) f/1.8-2.8 lens, yet is small enough to fit in a jacket pocket. However, if you're prepared to buy a compact, there's no real reason to stick with Canon, and cameras like the Sony Cyber-shot DSC-RX100 III and Panasonic Lumix DMC-LX100 are excellent options that are also worth looking at. Both cost around £700 and have very fast zoom lenses, although with a bit less telephoto range than the Canon.

If you want a small Canon DSLR to take your existing lenses, you have a couple of choices. The EOS 100D (around £375 body only) is very small

First CSC

Q I already own a DSLR, but I would like to buy a smaller camera with DSLR-like control. What would you recommend?

Thom Norman

A Compact system cameras have grown in quality over the past couple of years, and they each seem to be trying to appeal to very different needs. Olympus and Fujifilm have developed a strong line-up of retro-style compact system cameras that deliver quality still images that are capable of rivalling larger DSLRs. However, Panasonic and Sony CSC cameras are excellent hybrid devices that will appeal to still and video photographers alike, with Panasonic really leading the charge on 4K and ultra-high-definition video.

There is a lot to consider, Thom, and perhaps the best place to start is budget and lifespan. As this is your first

CSC, I would recommend the Olympus OM-D E-M10 (pictured below) or a second-hand OM-D E-M5. At around £500, the E-M10 is not too expensive, but it does a great job of replicating the DSLR experience in terms of handling and image quality. The same goes for the E-M5,

which represents great value for money second-hand and will last a good few years as it's tough and weather-resistant. Both cameras also use the micro four thirds mount, which means you will have access to a very wide variety of good-quality lenses.

Jon Devo



and unobtrusive, but while it still handles pretty well, some people find it too small. The EOS 700D is a little larger, and costs around £480 body only. Both of these use an APS-C sensor, although with a 1.6x crop, meaning that all your lenses will give a narrower angle compared to what they offer on your EOS 5D.

Canon's most compact full-frame camera is the EOS 6D. It costs around £1,300, and is smaller and lighter than the EOS 5D series, but it isn't what I'd call unobtrusive.

Andy Westlake

CompactFlash printer

Q Do you know of any printers I could buy that have a SIM-card slot so I

can take the images straight off my Nikon D70 and put them into my printer at home?

Maggie Dower

A If you are using the Nikon D70 and are trying to get images straight from its card into your printer and onto paper, I suspect you may be looking for a printer that is compatible with CompactFlash card rather than a SIM card. While CompactFlash-compatible printers aren't that common, Brother, Canon and HP are among

the manufacturers that make decent printers with hardware support for CompactFlash cards. They cost £100-£200.

Jon Devo

Brother (below), Canon and HP all make printers with hardware support for CompactFlash cards



**500
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**212
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VIDEO

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**50
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**46
ITEMS
IN STOCK**

STUDIO

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BATTERIES

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FILTERS

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DARKROOM

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**36
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**54
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SCRAPBOOK

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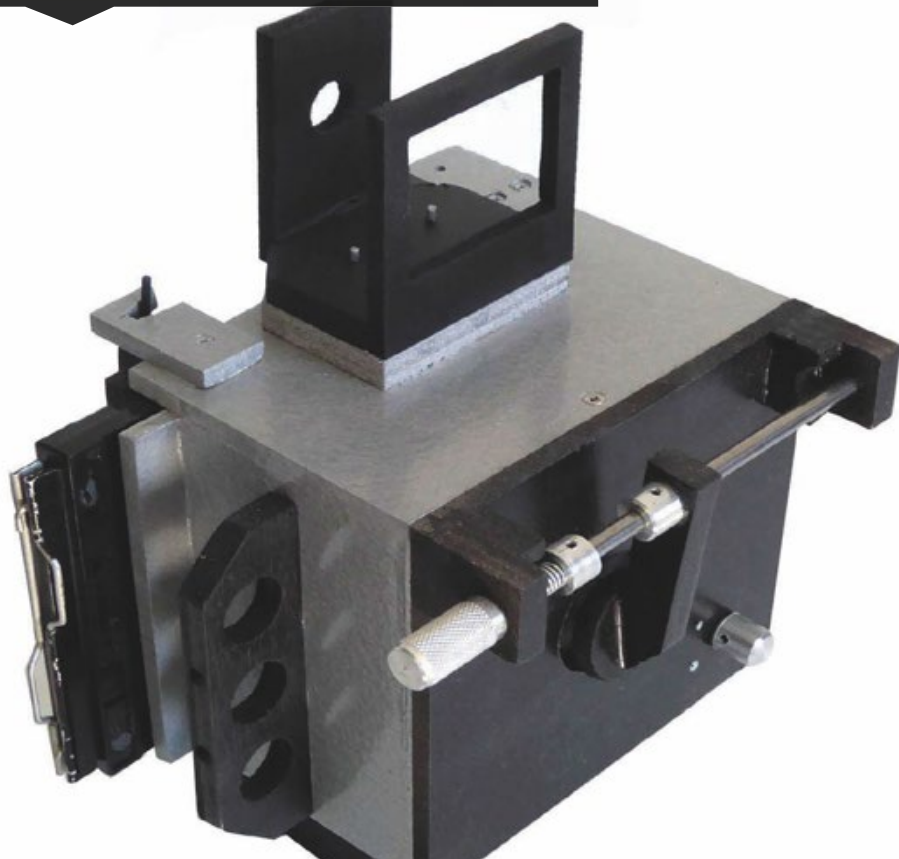
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MY HOME-MADE CAMERA

5x4 pinhole camera

Retired engineer Mike Rignall explains how he constructed his home-made 5x4 pinhole camera

THE CROSS section of this camera is determined by the size of the 5x4 double dark slide, while the length is determined by the 'focal length' required. In this instance, since I was trying for a wideangle effect, a 'focal length' of 100mm was chosen, corresponding to about 28mm in 35mm terms. Since 5x4 sheet film is rather costly, all the work on this design was performed with paper negs, using 8x10 glossy cut down to yield four 'films' per sheet and

then developed in Harman Warmtone developer, the emulsion being rated at ISO 5. Since in my experimental camera the results can be unpredictable, the ability to develop under a red safelight was most convenient and saves on engineering development costs. The shutter was placed on the outside of the camera to allow room inside for the swing plate component that supports the two pinholes of f/330 or f/75.



f/75



f/330

Mike's 5x4 camera includes both f/75 and f/330 pinholes for different degrees of sharpness

Have you made your own camera? Tell us the story and you could win a year's digital subscription to AP worth £79.99. Email us at amateurphotographer@timeinc.com for details



Made by

Mike Rignall is an 81-year-old retired engineer. He spent his working life in electronics but has always had a passion for cameras and optics. He has lectured to many camera clubs on DIY cameras and this design solves an often-encountered problem.

The components

- About 1/8m² of 6mm MDF
- A few offcuts of aluminium rod
- 1mm plastic sheet
- 300-micron aluminium foil (like that used for Mr Kipling cakes)
- A 5x4 double dark slide (DDS)

Overview

The first job was to make a wide range of pinholes machined in 300-micron foil. I use tungsten drills for this job, since a pin does not make a good pinhole.

Definition is always a talking point regarding pinhole cameras. Having lectured on DIY cameras to camera clubs, the response can be anything from, 'I suppose that is a tree,' to, 'If I had wanted an image that sharp I would have gone to Zeiss.' By going to a larger negative than the more usual rollfilm size, the potential for a sharper image is possible, and by adding a larger (f/75) aperture, those who prefer the softer image can be accommodated.

● Mike would like to point out that in his article on his swing-lens camera (AP 22 November), the sentence that read, 'Now, make a cylinder whose diameter equals the focal length of the lens...' should have read, 'Now, make a cylinder whose diameter equals twice the focal length of the lens...' Apologies for this omission.



BLAST FROM THE PAST

Voigtlander Vito B

Ivor Matanle looks at Voigtlander's first non-folding 35mm camera

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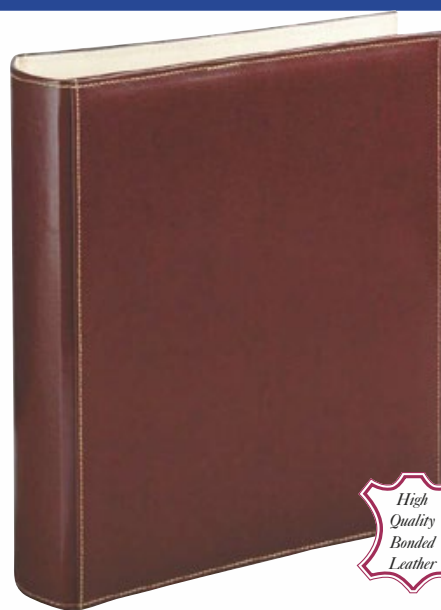
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What's bad After 60 years, many Vito B shutters have stopped working. The market value has not, and still does not, justify the cost of servicing, so it is difficult to buy one that works.



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Professor Newman on...

BSI technology (backside illumination)

The APS-C-sized sensor in Samsung's new NX1 uses BSI technology. Bob Newman explains what it is

Samsung has not been regarded as one of the great innovators in the world of photography, as it's a business the company has been involved in for a relatively short time. Back in 2006, Samsung started selling copies of Pentax DSLRs – a relationship that developed with the electronics giant through developing imaging sensors for Pentax. This collaboration seemed to come to an end when Pentax was bought by Hoya, and Samsung went its own way by developing its own range of NX mirrorless interchangeable-lens cameras. These have been competent cameras, perhaps without 'standout' features.

Now Samsung has launched the flagship NX1 model, which certainly does have a standout feature – the 28.2-million-pixel, APS-C-sized sensor utilising backside illumination (BSI) technology. This is the first consumer BSI sensor of this size, the previous biggest being the 1in-sized Sony Exmor-R sensor. To understand the progress that Samsung has made, a 1in sensor has approximately one third of the area of an APS-C-sized sensor.

So why is the fitting of a BSI sensor significant? Simply because its efficiency, with respect to collecting photons, is about 50% more than the typical conventional sensor – so fitting a BSI sensor is

The Samsung NX1 has a 28.2-million-pixel, APS-C BSI sensor



equivalent to capturing $\frac{1}{2}$ stop more light, or $\frac{1}{2}$ stop greater exposure.

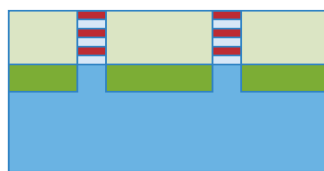
The BSI sensor has this greater efficiency because the light impinges directly onto the photoreceptors, rather than having to thread its way through a maze of circuitry as on a conventional sensor. This is achieved by turning the sensor over so that the light is collected by the opposite side of the sensor, hence the term 'backside illumination'.

A BSI sensor starts out being fabricated in a very similar way to a conventional one. However, once the wafer has been fabricated and the metal wiring applied, the production process diverges. Where a conventional

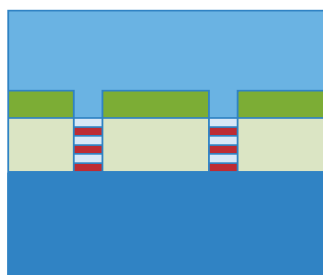
sensor would have the 'toppings' (colour filter array and microlens layers) applied at this stage, the BSI wafer is instead bonded to a carrier wafer or 'handle'. This bonding process is critical, and in the past has failed to produce good yields for large sensors.

Once bonded to the carrier, the wafer is turned over and its back 'thinned' or etched away to expose the photodiode backs to the light. Then the toppings are applied to the back side.

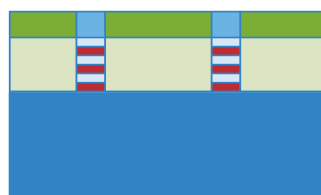
A BSI sensor is more expensive than a conventional one for two reasons. First, there are more process steps required, and second, the bonding process can adversely affect the number of good sensors yielded by a wafer.



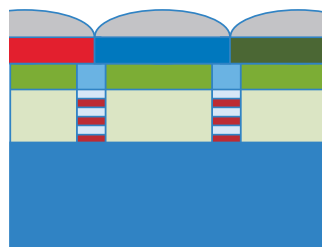
Wafer processed as normal



Wafer flipped over and bonded to carrier wafer



Original wafer thinned to reveal backs of photodiodes



Colour filter array and microlens layers added

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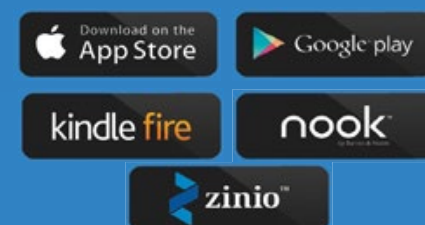


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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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LEICA 5cm f2 SUMMARIT SCREW	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLLAPSIBLE + M MOUNT EXC++IN KEPPER	£145.00
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LEICA SF24D FLASH	MINT BOXED £189.00
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BRONICA 150mm f3.5 PE LENS TOTALLY AS NEW	MINT BOXED £149.00
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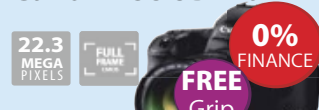


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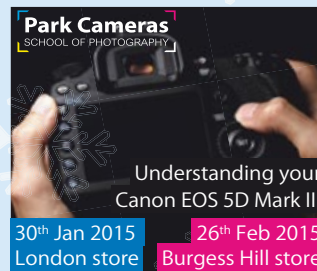
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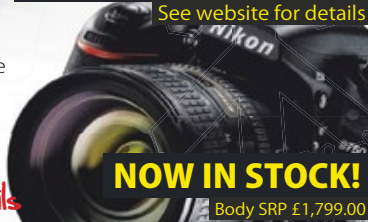
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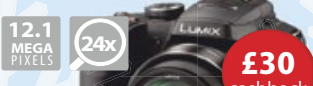
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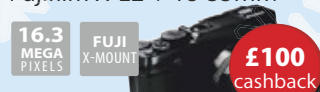


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Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, R250, R255
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Duck Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Owl Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Flamingo Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FWD, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Photo R3000 Turtle Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R2000 Kingfisher Inks
T1292/3/4, each	£10.99 7ml	£4.49 13ml	Photo RX700 Penguin Inks
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	£14.99 17ml each or £107.99 set of 8	Photo Pro 3800, 3880
T1591-9, each	£14.99 17ml each or £107.99 set of 8	£13.99 13ml each or £74.99 set of 6	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T5591-6, each	£13.99 13ml each or £74.99 set of 6	£41.99 80ml each or £329.99 set of 8	Fountain Pen Inks
T5801-9, each	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16 Set of 4	£7.99 5.4ml	£4.99 18ml	High Capacity Fountain Pen Inks
No.16 Black	£5.99 3.1ml	£3.99 13ml	Expression Home XP30, XP102, XP202, XP205
No.16 C/M/Y, each	£44.99 set of 4	£14.99 set of 4	XP302, XP305, XP402, XP405
No.16XL Set of 4	£14.99 12.9ml	£4.99 18ml	Daisy Inks
No.16XL Black	£11.99 6.5ml	£3.99 13ml	Expression Home XP30, XP102, XP202, XP205
No.16XL C/M/Y, each	£22.99 set of 4	£14.99 set of 4	XP302, XP305, XP402, XP405
No.18 Set of 4	£7.99 5.2ml	£4.99 18ml	High Capacity Daisy Inks
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Expression Photo XP750, XP850
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55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
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55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
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KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

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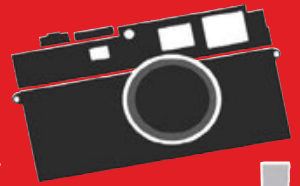
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105mm F4.5 PE Macro.....	E+ £199
150mm F3.5 E.....	As Seen / E+ £109
150mm F3.5 PE.....	As Seen £59
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200mm F5.6 E.....	E++ £129
250mm F5.6 E.....	As Seen / E++ £79 - £159
500mm F8 E.....	E+ £399
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120 E Mag.....	E+ £39
Polaroid Mag E.....	E+ / E++ £25 - £59
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Motorwinder E.....	E+ / E++ £49 - £85
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75-150mm F4.5 PS.....	E+ £399
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200mm F4.5 S.....	E++ £99 - £129
500mm F8 S.....	E+ £299
2x Teleconverter PS.....	E++ £89 - £99
2x Teleconverter S.....	E+ £69
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EOS 30 + BP300 Grip.....	E+ £69
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EOS 5 Body Only.....	Exc £29
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24mm F2.8 EF.....	E+ / E++ £169 - £199
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24mm F3.5 L TSE MKII.....	E+ / E++ £1,049 - £1,099
24-105mm F4 L IS USM.....	E+ / Mint- £419 - £499
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28-200mm F3.5-5.6 USM.....	E+ £139
35mm F2 EF.....	E++ £149
35-105mm F3.5-4.5 EF.....	E+ £39
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35-350mm F3.5-5.6 L USM.....	E+ / Mint- £689 - £749
45mm F2.8 TS-E.....	E++ £849
50mm F1.2 L USM.....	E++ £949
50mm F1.4 USM.....	E++ £219
50mm F1.8 EF Mk1.....	As Seen / E+ £69 - £129
50-200mm F3.5-4.5 EF.....	Unused £79
50-200mm F4.5-5.6 USM II.....	E++ £59
70-200mm F2.8 L IS USM.....	E+ £79
70-200mm F2.8 L IS USM II.....	E+ / E++ £1,139 - £1,249
70-200mm F2.8 L USM.....	E++ £599
70-200mm F4 L IS USM.....	E++ / Mint- £679
70-200mm F4 L USM.....	E+ / Mint- £359
70-300mm f4-5.6 IS USM.....	E++ / Mint- £219 - £249
70-300mm F4-5.6 L IS USM.....	E+ / Mint- £769 - £849
70-300mm F4-5.6 DO IS USM.....	E++ £449
75-300mm F4-5.6 EF II.....	As Seen £49
75-300mm F4-5.6 IS USM.....	E++ £189
75-300mm F4-5.6 USM II.....	E+ / E++ £79 - £89
75-300mm F4-5.6 USM III.....	E+ / E++ £89
80-200mm F4.5-5.6 EF.....	E+ £35
80-200mm F4.5-5.6 EF II.....	E++ £59

85mm F1.2 L USM.....	E++ £899
85mm F1.2 L USM MKII.....	E++ / Mint- £1,149 - £1,279
85mm F1.8 USM.....	E++ £209
90mm F2.8 TSE Shift.....	Mint- £789
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100mm F2.8 USM Macro.....	E++ £279
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135mm F2 L USM.....	E++ £599
180mm F3.5 L Macro USM.....	E+ / Mint- £699 - £779
300mm F2.8 L IS USM.....	E++ £3,099
300mm F4 L IS USM.....	E+ £749
400mm F2.8 L IS USM.....	E+ £4,399
400mm F2.8 L USM.....	E+ £2,499
400mm f4 DO IS USM.....	E+ £3,850
400mm f5.6 L USM.....	E+ £849
500mm F2.8 L IS USM.....	E++ / Mint- £3,999 - £4,299
600mm F4 L IS USM.....	E++ £5,499
600mm F4 L USM.....	E+ £3,499
Cosina 100-400mm F4-6.7.....	E+ £119
Sigma 10-20mm F4-5.6 DC HSM.....	E+ £239
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.....	E++ £449
Sigma 14mm F3.5 AF.....	E+ £149
Sigma 18-250mm F3.5-6.3 DC OS HSM.....	E++ £179
Sigma 24mm F2.8 Super Wide II.....	E+ / E++ £49 - £79
Sigma 28-70mm F2.8-4 AF.....	E+ £59
Sigma 28-200mm F3.5-6.3 DL.....	E++ £69
Sigma 28-300mm F3.5-6.3 DG.....	E++ £79
Sigma 35mm F1.4 DG HSM A.....	E++ £489 - £499
Sigma 50-500mm F4-6.3 Apo DG HSM.....	Exc / E+ £399 - £479
Sigma 70mm F2.8 EX DG Macro.....	E++ £229
Sigma 70-200mm F2.8 EX APO HSM.....	E++ £329
Sigma 70-210mm F2.8 Apo.....	E+ £179
Sigma 70-300mm F4-5.6 Apo.....	E++ £79
Sigma 100-300mm F4 Apo EX HSM.....	E+ £319
Sigma 150-500mm F5-6.3 DG OS HSM.....	E++ £529
Sigma 180mm F5.6 Apo Macro.....	As Seen £99
Sigma 300mm F2.8 Apo.....	Unused £399
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,749
Tamron 17-35mm F2.8-4 XR Di.....	Mint- £169
Tamron 18-200mm F3.5-6.3 XR Di II.....	As Seen / E+ £59 - £109
Tamron 18-270mm F3.5-6.3 Di II VC.....	E+ / E++ £179 - £199
Tamron 55-200mm F4-5.6 Di II.....	E++ £39
Tamron 70-300mm F4-5.6 Di.....	E++ £59
Tamron 70-300mm F4-5.6 Di VC USD.....	E++ £219
Tamron 90mm F2.8 SP AF Macro.....	E+ £209
Tamron 200-500mm F5-6.3 Di LD AF.....	E++ £499
Tokina 10-17mm F3.5-4.5 ATX.....	Ex Demo £529
Tokina 12-24mm F4 ATX Pro SD.....	E++ £229
Tokina 16-50mm F2.8 ATX Pro DX.....	E++ £329
Tokina 24-200mm F3.5-5.6 SD.....	Unused £129
Tokina 28-70mm F2.6-2.8 ATX Pro.....	Unused £299
Tokina 28-80mm F2.8 ATX Pro.....	E++ £279
Tokina 35mm F2.8 Macro DX ATX.....	Ex Demo £349
Tokina 50-135mm F2.8 DX ATX.....	Ex Demo £480
Tokina 80-400mm F4.5-5.6 ATX.....	E++ £249
Zeiss 28mm F2 ZE.....	E+ / Mint- £499 - £739
Zeiss 85mm F1.4 ZE.....	E++ / Mint- £679 - £699
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2x Apo EX DG Converter.....	E++ £119
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2x EF Extender.....	E+ / E++ £139 - £149
2x EF MkII Extender.....	E++ / Mint- £179 - £199
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Lens Converter FD-EOS.....	Mint- £149
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380EX Speedlite.....	E+ £69
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430EZ Speedlite.....	As Seen / E++ £35 - £39
480EG Speedlite.....	E++ £99
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Sigma EF430ST Flash.....	E++ £69
Sigma EF500 DG ST Flash.....	E++ £79
Sigma EF500 ST Flash.....	E+ £49
Sigma EF530 DG ST Flash.....	E+ £59
EF12 Extension Tube.....	E++ £49
EF12 MkII Extension Tube.....	E++ / Mint £49 - £59
Technical Back E with Keyboard.....	Unused £75
WFT-E7B Wireless Transmitter.....	Mint £449
Canon Manual	
FINAE Black Body Only.....	Exc / E+ £159 - £189
F1N Black Body Only.....	E+ £199
F1 'Lake Placid' Edition Body.....	E+ £249
F1 Black Body Only.....	As Seen / E+ £99 - £149
EF Black Body Only.....	As Seen £89
T90 Body + Databack.....	E+ £119
T90 Body Only.....	E+ £69 - £99
T90 Body Only.....	E+ £29
A1 Black Body + Winder A.....	Exc £59
A1 Black Body Only.....	Exc £49
AV1 Black Body.....	E+ £49
AV1 Chrome + Winder A.....	Exc £39
FTb QL Chrome + 50mm F1.8 B/Lock.....	As Seen £59
Pellix + 50mm F1.8.....	As Seen £69

Fuji X Lenses	
14mm F2.8 XF.....	Mint- £499
16-50mm F3.5-5.6 OIS XC.....	E++ / Mint- £149 - £199
18-55mm F2.8-4 XF.....	E++ / Mint- £279 - £299
18mm F2 XF R.....	E++ / Unused £229 - £319
23mm F1.4 XF R.....	E++ £549
27mm F2.8 XF.....	E++ / Mint- £249
50-230mm F4.5-6.7 OIS XC E++.....	Unused £219 - £249
55-200mm F3.5-4.8 OIS XF.....	E++ £399

4/3rds Lenses	
Olympus 7-14mm F4 ED Zuiko.....	E++ £789
Olympus 11-22mm F2.8-3.5 Zuiko.....	E++ / Mint- £279 - £349
Olympus 12-60mm F2.8-4 ED SWD.....	E+ £349
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £749
Olympus 14-54mm F2.8-3.5 MkII.....	E++ £269
Olympus 14-54mm F2.8-3.5 Zuiko.....	E++ £159 - £249
Sigma 24mm F1.4 EX DG.....	E++ £189
Panasonic 25mm F1.4 Summilux D.....	E++ / Mint- £450 - £599
Olympus 35-100mm F2 Zuiko.....	E++ £1,199
Olympus 35mm F3.5 Macro Zuiko.....	E+ / E++ £119 - £149
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £59
Olympus 42-150mm F4-5.6 ED Zuiko.....	E+ / Mint- £39 - £69
Olympus 50-200mm F2.8-3.5 Zuiko.....	E+ / E++ £429
Olympus 70-300mm F4-5.6 ED Zuiko E++.....	E+ £189 - £199
Olympus 90-250mm F2.8 ED Zuiko.....	E++ £249
Olympus EC14 Zuiko Tele Converter.....	E++ £199
Micro 4/3rds Lenses	
Panasonic 7-14mm F4 G Vario E++.....	Mint- £689 - £729
Olympus 9-18mm F4-5.6 M.Zuiko ED.....	E++ £349
Panasonic 12-35mm F2.8 Vario OIS.....	E++ / Mint- £649 - £679
Olympus 12-50mm F3.5-6.3 M.Zuiko.....	E++ / Mint- £149 - £189
Panasonic 12.5mm F12 G 3d.....	Mint- £119
Olympus 12mm F2 ED M.Zuiko.....	Mint- £439
Panasonic 14-140mm F4-5.8 OIS HD.....	E++ £289
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ £79
Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....	E+ £59
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	As Seen / E++ £79 - £129
Panasonic 14mm F2.5 Asph.....	E++ £129
Olympus 17mm F2.8 M.Zuiko - Black.....	Mint- £119
Olympus 17mm F2.8 M.Zuiko - Silver.....	E++ £99 - £109
Sigma 19mm F2.8 EX DN.....	Mint- £79
Panasonic 20mm F1.7 G Pancake.....	E++ £189 - £219
Voigtlander 25mm F0.95 Nokton.....	E++ £489 - £539
Panasonic 25mm F1.4 DG Summilux.....	E++ / Mint- £289 - £339
Panasonic 35-100mm F2.8 GX OIS Vario.....	E++ / Mint- £649 - £769
Olympus 40-150mm F4-5.6 ED M.Zuiko.....	E++ / Mint- £119
Voigtlander 42.5mm F0.95 Nokton.....	Mint- £549
Panasonic 45-150mm F4-5.6 Asph OIS HD.....	E+ £129
Panasonic 45-200mm F4-5.6 OIS.....	E++ £169
Olympus 45mm F1.8 M.Zuiko E++.....	E++ £179
Panasonic 45mm F2.8 DG Asph Macro.....	Mint- £339
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko Mint.....	£309
Olympus 75mm F1.8 ED Silver M.Zuiko.....	E++ / Mint- £589 - £599
NEX Lenses	
16-50mm F3.5-5.6 PZ OSS.....	E+ / E++ £149 - £159
16mm F2.8 Nex Lens.....	Mint- £99
18-200mm F3.5-6.3 OSS.....	E++ £369
18-55mm F3.5-5.6 OSS.....	E++ / Mint- £79 - £89
24mm F1.8 E.....	E++ £459
28-70mm F3.5-5.6 FE OSS.....	E++ / Mint- £249
35mm F2.8 FE ZA.....	Mint- £439 - £449
55-210mm F4.5-6.3 OSS.....	E++ / Mint- £149
55mm F1.8 FE ZA.....	Mint- £579
Sigma 19mm F2.8 EX DN.....	E++ £79
Digital SLR Cameras	
Canon EOS 1DS MkII Body Only.....	E+ £1,099
Canon EOS 1DS MkII Body Only.....	E+ £689
Canon EOS 1DX Body Only.....	Mint- £3,999
Canon EOS 1D MKIV Body Only.....	Mint- £2,350
Canon EOS 1D MkIII Body Only.....	E+ / E++ £689 - £699
Canon EOS 1D MKIII Body Only.....	E++ / Mint- £349 - £399
Olympus EM-1 Body Only + HLD7 Grip.....	Mint- £789 - £799
Panasonic GF-2 Body Only.....	Exc / E+ £59 - £79
Panasonic GF-2 Body Only + Case.....	E++ £79
Panasonic GF-3 Black Body.....	E++ / Mint- £79 - £99
Panasonic GF-3 Red Body.....	Mint- £99
Panasonic GF-6 Body Only.....	E++ £199
Panasonic GH-2 Body Only.....	E+ / Mint- £249 - £279
Panasonic GH-3 Body Only.....	E++ £479
Panasonic GH1 Body Only.....	E++ £219
Panasonic GM1 + 12-32mm Asph.....	Mint- £329
Pentax Q Body Only.....	E++ £129
Samsung NX100 + 18-55mm.....	E++ / Mint- £139 - £149
Samsung NX100 + 20-50mm.....	E++ £99
Samsung NX11 + 18-55mm OIS.....	E++ £149
Samsung NX1100 + 20-50mm.....	Mint- £149
Sony NEXC3 + 18-55mm.....	E++ £179
Sony NEX3 + 16mm F2.8.....	E++ £239
Sony NEX3 + 18-55mm + Flash.....	E++ £239
Sony NEX3N Body Only.....	E++ £149
Sony NEX5 + 16mm F2.8.....	E++ £169
Sony NEX5N + 16-50mm.....	E+ £249
Sony NEX5N + 18-55mm + Flash.....	E+ £219
Sony NEX7 + 16-50mm.....	E++ £539
Sony NEX7 + 18-55mm.....	E++ £499
Sony NEX7 Body Only.....	E+ £449
Fuji X Lenses	
14mm F2.8 XF.....	Mint- £499
16-50mm F3.5-5.6 OIS XC.....	E++ / Mint- £149 - £199
18-55mm F2.8-4 XF.....	E++ / Mint- £279 - £299
18mm F2 XF R.....	E++ / Unused £229 - £319
23mm F1.4 XF R.....	E++ £549
27mm F2.8 XF.....	E++ / Mint- £249
50-230mm F4.5-6.7 OIS XC E++.....	Unused £219 - £249
55-200mm F3.5-4.8 OIS XF.....	E++ £399

Nikon D40X Body Only.....	E+ £79
Nikon D7100 Body Only.....	E++ £629
Nikon D7000 Body Only.....	E++ £389
Olympus E3 + HLD4 Grip.....	E++ £349
Olympus E3 Body Only.....	E+ / E++ £299 - £349
Olympus E30 + 14-42mm.....	E++ £389
Olympus E30 Body Only.....	E++ £349
Olympus E1 + HLD-2 Battery Grip.....	E+ £149
Olympus E1 Body Only.....	E++ £129
Olympus E620 + 14-42mm + 40-150mm.....	E++ £349
Olympus E620 + 14-42mm.....	E++ £299
Olympus E510 + 14-42mm.....	E+ £149
Olympus E500 + 14-45mm.....	E+ £129
Olympus E500 + 17.5-45mm.....	E+ / E++ £99
Olympus E500 Body Only.....	E+ / E++ £79
Olympus E450 + 14-42mm.....	E+ £199
Olympus E400 + 14-42mm.....	E+ £149
Pentax K5 IIs Body Only.....	Mint- £549
Pentax K5 + 18-55mm DA WR.....	Mint- £399
Pentax K7 Body Only.....	E++ £269
Pentax KX + 18-55mm.....	Mint- £149
Pentax K10D Body Only.....	E+ £129
Pentax 'ist D Body Only.....	E+ £99
Sigma SD9 + 24-70mm.....	As Seen £99
Sigma SD9 Body Only.....	As Seen £99
Sony A55 + 18-55mm.....	E++ £239
Sony A700 Body Only.....	E+ / E++ £249
Sony A77 Body Only.....	E++ £449
Fuji Medium Format	
G690 + 4 Lenses.....	E+ £1,499
GF670 + Hood.....	E++ £1,249
GSW690 MkIII.....	E++ £699
GW670 MkIII.....	E+ £599
GW690 MkII.....	E+ £549
GW690 MkIII.....	Exc / E+ £450 - £699
GX680 MkII Complete.....	E+ £399 - £499
GX680 MkIII Complete.....	E++ £599
GX680 MkIII Complete.....	E+ / E++ £649 - £799
50mm F5.6 GXM (680).....	E+ £269
65mm F5.6 GX (680).....	E+ £179
135mm F5.6 GX (680).....	E+ £99 - £149
150mm F4.5 GX (680).....	E+ £169
150mm F4.5 GXM (680).....	E++ / Mint- £249 - £399
180mm F5.6 GX (680).....	E++ £149
180mm F5.6 GXM (680).....	E++ £199
190mm F8 Soft Focus (680).....	E++ £499
210mm F5.6 GX (680).....	E+ / E++ £125 - £159
250mm F5.6 GXM (680).....	E+ £199
GA Flash Bracket.....	E+ / E++ £35 - £39
Instant Film Holder Mk1 (680).....	E+ / E++ £25 - £99
Instant Film Holder MkII (680).....	E+ £39 - £79
MkII Mag + 120 Insert (680).....	E+ / E++ £49 - £89
MkII Mag + 220 Insert (680).....	E+ / E++ £25 - £125
MkII Mag + 220 Insert (680).....	E+ £79
Hasselblad H Series	
H2 Complete.....	E+ / E++ £1,599 - £1,989
H2 Body + Prism + Mag.....	E+ £1,250
H1 Body + HV90 Prism.....	As Seen £499
H1 Body Only.....	E+ / E++ £689
28mm F4 HCD.....	E++ £2,450
35mm F3.5 HC.....	E+ £1,189
50-110mm F3.5-4.5 HC.....	E+ / E++ £1,850 - £1,950
1.7x H Converter.....	E++ / Mint- £699 - £749
CF - H Lens Adapter.....	E++ £449
HM 16/32 Magazine.....	E+ / E++ £129 - £149
Hm100 Polaroid Mag.....	E++ £79 - £149
Hasselblad V Series	
500CM Gold Edition.....	Unused £3,999
205TC Complete.....	E++ £2,999
202FA Chrome Body + Winder F.....	E+ £549
503CW Complete.....	E++ £1,999
503CXi Chrome Body Only.....	E+ £499
503CX Black Only + WLF.....	E+ £449
503CX Chrome Body Only.....	E+ / E++ £549
503CX Chrome Only + WLF.....	E+ £549
553ELX Black Body Only.....	E+ £449
553ELX Chrome Body Only.....	E+ / E++ £349 - £649
500ELX Black Body Only.....	E+ / E++ £299 - £449
Arc Body + 45mm Apo + Accs.....	E++ £1,950
Flex Outfit.....	E++ £999 - £1,099
SWC Body + Finder.....	E+ £1,199
30mm F3.5 CFI Fisheye.....	E+ £2,599
40mm F4 C Black.....	Exc £449
45mm F4.5 Apo Grandagon.....	E++ £889
50mm F4 C Black.....	E+ £249
50mm F4 CF.....	E+ £349
50mm F4 CF FLE.....	E+ £649
50mm F4 Cfi FLE.....	E++ £889 - £899
50mm F4 Classic ZV.....	Unused £2,799
60-120mm F4.8 FE.....	E+ / E++ £599
120mm F4 Cfi.....	E++ £889
135mm F5.6 S Macro.....	E+ £249
135mm F5.6 S Planar.....	E+ £219
140-280mm F5.6 B Black.....	E+ £499 - £549
140-280mm F5.6 F Variagon.....	E+ £599
150mm F4 C Black.....	E+ / E++ £149 - £299
150mm F4 CF.....	Exc / E++ £249 - £349
150mm F4 Cfi.....	E+ £599
160mm F4.8 CB.....	E++ / Mint- £349 - £399
250mm F5.6 C Black.....	E+ £149 - £199
250mm F5.6 C Chrome.....	E+ £189
250mm F5.6 CF.....	E+ / E++ £299 - £349
250mm F5.6 CF Super Achromat.....	E+ £199
350mm F5.6 C Black.....	E+ £349
350mm F5.6 CF.....	E++ £699 - £849
500mm F8 C Black.....	E+ £450 - £499
1.4x E Converter.....	E+ £399
2x E Converter.....	E+ £249
Komura 2x Converter.....	E++ £449



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

Handgrip M.....	E+ / E++ £35 - £39
Winder M.....	E+ £75
Motor M.....	E++ £199 - £249
M6 Leather Case.....	E++ £59
M6TTL/M7 Leather Case.....	E+ £65
Macro Adapter M.....	E++ £269
MR4 Chrome Meter.....	E+ £95

Mamiya 645 Series	
645 ProTL Complete + Prism.....	E+ £349
645 Pro Body Only.....	E+ £139
M645J Complete.....	E+ £149
24mm F4 ULD Fisheye.....	E++ £499 - £599
35mm F3.5 C.....	E+ £169
45mm F2.8 C.....	As Seen £59
45mm F2.8 C.....	E+ / E++ £149 - £169
55-110mm F4.5 N.....	E+ £159
70mm F2.8 Leaf Shutter.....	E+ £125
75-150mm F4.5 C.....	E++ £249
80mm F4 Macro C.....	E+ £129
105-210mm F4.5 C ULD.....	As Seen / E++ £79 - £149
150mm F2.8 A.....	E+ / E++ £169 - £199
150mm F3.5 C.....	As Seen / E+ £45 - £115
150mm F3.8 Leaf Shutter.....	E++ £199
150mm F4 C.....	E+ / E++ £69 - £99
210mm F4 C.....	As Seen / E++ £49 - £139
210mm F4 N.....	E+ / E++ £69 - £99
300mm F5.6 C.....	E+ / E++ £129
Komura 2x Converter.....	E+ £35
Teleplus 2x Converter.....	E++ £29
Vivitar 2x Converter.....	E+ £49
120 Insert.....	E++ £10
Polaroid Mag.....	E+ £20
AE Prism Finder (FK402).....	Exc £49
AE Prism Finder 645.....	E+ £59
Prism Angle Finder.....	E++ £35
Prism Finder 645.....	As Seen / E++ £25 - £59
Prism Finder F401.....	E+ £49
Prism Finder N.....	E+ £49
AD401 Strobe Bracket.....	Unused £45
Auto Extension Tube 1.....	E+ £15
Auto Extension Tube 2.....	E+ / E++ £15 - £25
Auto Extension Tube 3S.....	E+ £19
Power Drive 645.....	E+ £45
Power Drive N.....	E+ £45
Power Drive WG401.....	E+ £59

Mamiya RB67 Series	
Pro S Gold Edition.....	Mint- £749 - £949
Pro S Complete.....	E+ £299
50mm F4.5 C.....	As Seen £79
75mm F4.5 S/L Shift.....	E+ £349
90mm F3.8 C.....	Exc £69
140mm F4.5 C Macro.....	As Seen £79 - £349
180mm F4.5.....	As Seen / E+ £69 - £149
180mm F4.5 C.....	As Seen / E+ £75 - £149
210mm F4.5 Apo.....	Mint- £349
250mm F4.5.....	As Seen £99
250mm F4.5 C.....	As Seen £89
360mm F6.3.....	E+ £199
500mm F8.....	E++ £279
Komura 2x Converter.....	E++ £45
Vivitar 2x Converter.....	E++ £45
Auto Extension Tube No1.....	E+ / E++ £39 - £59
Auto Extension Tube No2.....	E+ / E++ £29 - £39
Angle Finder.....	E++ £79
Prism Finder Model 2.....	E++ £79
Prism Magnifier.....	E+ £39
ProS 120 Mag.....	E+ £49
ProS 220 Mag.....	E++ £145

Mamiya RZ67 Series	
Pro Complete.....	E+ £399
Pro + 140mm Macro + 120 Mag.....	E+ £449
50mm F4.5.....	Exc £350
50mm F4.5 W.....	E+ £149 - £199
75mm F4.5 Shift W.....	E+ £399
100-200mm F5.2 W.....	E+ / E++ £249 - £399
140mm F4.5 Macro W.....	E+ / E++ £189 - £259
180mm F4 Soft VSF DL.....	E+ / E++ £249 - £399
180mm F4.5 WN.....	As Seen / E+ £79 - £149
250mm F4.5.....	Exc / E+ £99 - £179
350mm F5.6 Apo.....	E+ £429
360mm F6.....	E++ £199
1.4x Converter.....	Exc / E++ £119 - £199
120 Pro II Mag.....	E++ £79
120 Pro Mag (6x4.5).....	E+ £145
Polaroid Mag (RZ67).....	E+ £35
Auto Extension Tube No 2.....	E++ £39
Front Bellows Hood G3.....	Mint- £45
G2 Bellows Lens Hood.....	E+ £39
Tilt/Shift Adapter (RZ67).....	E++ £399
Winder II.....	Exc / E+ £39 - £49

Nikon AF	
F6 Body Only.....	E+ / E++ £589 - £799
F5 Anniversary Body Only.....	E++ £699
F5 Body + DA-30 Action Finder.....	E+ £349
F5 Body Only.....	As Seen / E++ £149 - £299
F4E Body Only.....	E+ £249
F4S Body Only.....	E+ £149
F100 Body + MB15 Grip.....	E++ £159 - £169
F100 Body Only.....	As Seen £79
F90X + MB10 Grip.....	E+ £59
F90 Body + MF26 Back.....	Exc £39
F90 Body Only.....	E+ £39
F80 Black Body Only.....	E+ £39
12-24mm F4 G AFS DX ED.....	E++ £389 - £399
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / E++ £259 - £329
16mm F2.8 AFD Fisheye.....	E++ £479
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £489 - £599

18-35mm F3.5-4.5 AFD.....	E++ £239
18-55mm F3.5-5.6 AFS II.....	Mint- £59
18-70mm F3.5-4.5 G AFS ED DX.....	E+ £99
18-200mm F3.5-5.6 G AFS DX VR.....	E++ £249
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ £349 - £389
20mm F2.8 AFD.....	E++ £349
24mm F1.4 G AFS ED.....	E++ / Mint- £1,149 - £1,189
24mm F3.5 ED PC-E.....	E++ £1,039

24-50mm F3.3-4.5 AFN.....	E+ £99
24-70mm F2.8 G AFS ED.....	E++ / Mint- £899 - £929
24-85mm F2.8 AFD.....	E+ £269
24-85mm F3.5-4.5 G ED VR.....	E++ / Mint- £249 - £299
24-120mm F3.5-5.6 ED AFD.....	E+ / E++ £99 - £129
28mm F2.8 AF.....	E++ £139
28mm F2.8 AFD.....	E++ / Mint- £149 - £169
28-70mm F2.8 AFS.....	E+ £499
28-85mm F3.5-4.5 AF.....	E+ £69
28-200mm F3.5-5.6 AFD.....	Exc / E++ £99 - £149
28-300mm F3.5-5.6 G ED AFS VR.....	E++ £549
35mm F1.4 G AFS.....	Mint- £950
35mm F1.8 G AFS DX.....	E++ £119
35-70mm F2.8 AF.....	E++ £195
35-70mm F2.8 AFD.....	E+ £239 - £299
40mm F2.8 G AFS DX Micro.....	Mint- £129
50mm F1.4 AFD.....	E++ £179 - £189
50mm F1.4 G AFS.....	E++ £219
50mm F1.8 AFD.....	E++ £79
50mm F1.8 G AFS (Retro).....	Mint- £169
60mm F2.8 AFD Micro.....	E++ £249
60mm F2.8 AFD DX Micro.....	E+ £269
70-200mm F2.8 G AFS ED VR.....	E++ £789 - £849
70-210mm F4-5.6 AF.....	E+ £59
70-210mm F4-5.6 AFD.....	E+ £79
70-300mm F4-5.6 AFG.....	E+ £59
70-300mm F4-5.6 ED AFD.....	E++ £129 - £149
70-300mm F4-5.6 G AFS VR.....	E++ £259 - £279
75-240mm F4.5-5.6 AFD.....	E+ / E++ £49 - £55
80-200mm F2.8 ED AF.....	As Seen / E+ £199 - £299
80-200mm F4.5-5.6 AFD.....	E+ £59
80-400mm F4.5-5.6 AFD VR.....	E+ / E++ £469 - £529
85mm F1.4 AFD.....	Exc / E++ £549 - £749
85mm F1.4 G AFS.....	Mint- £889
105mm F2 AFD DC.....	E+ £549
105mm F2.8 AF Micro.....	E+ £299
105mm F2.8 AFD Micro.....	E+ / E++ £329 - £389
105mm F2.8 AFS G VR Micro.....	E++ £479
200-400mm F4 G VR AFS IFED.....	E++ / Mint- £2,989
300mm F2.8 AFS ED VR II.....	E+ £3,089
300mm F4 AF ED.....	E+ £349
300mm F4 AFS IFED.....	E++ £749
Samyang 35mm F1.4 AE AS UMC.....	E+ £299
Schneider 90mm F4.5 PC-TS Makro Symmar.....	E++ £1,949

Sigma 14mm F2.8 D EX Asph.....	E++ £349
Sigma 15mm F2.8 EX DG Fisheye.....	Mint- £339
Sigma 17-35mm F2.8-4 EX.....	E+ £129
Sigma 18-50mm F2.8 EX DC Macro.....	E++ £149
Sigma 18-200mm F3.5-6.3 DC Macro OS HSM C.....	E+ £149
Sigma 18-250mm F3.5-5.6 DC OS.....	E++ £179
Sigma 30mm F1.4 EX DC HSM.....	E+ / Mint- £159 - £239
Sigma 35mm F1.4 DG HSM A.....	E++ / Mint- £499
Sigma 50mm F1.4 EX DG.....	E+ / E++ £219 - £239
Sigma 50-150mm F2.8 Apo HSM II.....	E++ £349
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £449
Sigma 70-200mm F2.8 Apo EX HSM.....	E++ £299
Sigma 70-300mm F4-5.6 Apo Macro Super.....	E++ £79
Sigma 105mm F2.8 D Macro.....	E+ / E++ £169 - £199
Sigma 135-400mm F4.5-5.6 Apo D.....	E+ / E++ £179 - £249
Sigma 300-800mm F5.6 Apo EX DG HSM.....	E+ £3,399
Tamron 14mm F2.8 Asph (IF) AF SP.....	Exc £349
Tamron 17-50mm F2.8 XR Di II.....	Exc £149
Tamron 18-270mm F3.5-5.6 Di VC.....	E+ £199
Tamron 28-75mm F2.8 XR Di.....	E++ £219
Tamron 28-300mm F3.5-6.3 XR Di.....	E++ £129
Tamron 90mm F2.5 SP Macro AF.....	E+ £179
Tamron 200-400mm F5.6 AF LD.....	E++ £249
Tamron 200-500mm F5-6.3 Di LD AF.....	E+ £499
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX.....	E++ £329
Tokina 12-24mm F4 ATX PRO SD.....	Mint- £299
Tokina 35mm F2.8 Macro DX ATX.....	E+ £249
Tokina 80-400mm F4.5-5.6 ATX.....	E++ £249
Tokina 100mm F2.8 AF PRO D ATX.....	E++ £249
Zeiss 18mm F3.5 ZF.....	New £899
Zeiss 18mm F3.5 ZF 2.....	E++ £799
Zeiss 21mm F2.8 ZF.....	New £1,099
Zeiss 50mm F1.4 ZF 2.....	E++ £429
Zeiss 50mm F2 ZF Macro.....	New £789
Zeiss 85mm F1.4 ZF.....	New £799
TC-14E Converter.....	E++ £149
TC-20E Converter.....	E++ £219
TC-20EII Converter.....	E++ £219
Metz 40M22 Flash.....	E++ £49
Metz 54M24 Flash.....	E+ £79
Metz 58AF1 Digital.....	E++ £129 - £139
Nissin Di622 MkII Flash.....	E++ / Mint- £59 - £69
Sigma EF430 Super Flash.....	E+ £39
Sigma EF500 Super Flash.....	E++ / Unused £49 - £75
Sigma EF530 ST DG TTL Flash.....	E++ £79
SB21B Ringflash.....	E++ £99 - £179
SB22 Speedlight.....	E+ £35
SB22S Speedlight.....	E+ £59
SB23 Speedlight.....	E+ £35
SB24 Speedlight.....	E+ £35
SB25 Speedlight.....	Exc / E++ £29 - £49
SB27 Speedlight.....	E+ £59
SB28 Speedlight.....	E+ £69
SB50DX Speedlight.....	E+ / E++ £59 - £69
SB600 Speedlight.....	E+ / E++ £119 - £129
SB700 Speedlight.....	E+ £159

SB800 Speedlight.....	E++ £159
SB900 Speedlight.....	E++ £219 - £229
SD8 Battery Pack.....	E++ £35

Nikon Manual	
F3T Black Body Only.....	E++ £449
F3T Titanium + MD4 Motordrive.....	E+ £299
F3HP + MD4 Motordrive.....	E+ / E++ £159 - £299
F3HP Body Only.....	E+ £139
F3 + MD4 Motordrive.....	E+ £199
F3 + MF14 Databack.....	E+ £219
F3 Body Only.....	E+ £129
F2A Chrome Body Only.....	Exc / E+ £159 - £189
F2S Black + MD2 Motordrive.....	E++ £499
F2 Photomic Black Body Only.....	E+ / Mint- £129 - £349
F2 Photomic FTN Body Only.....	E+ £129
F2 Chrome Body Only.....	Exc £175
F Apollo Chrome Body Only.....	E++ £399
F Photomic FTN Body Only.....	E++ £299
FM2T Titanium Body Only.....	E++ £499
FM3A Chrome Body Only.....	E+ / E++ £349 - £399
FM2N Black + MD12 Motordrive.....	E+ £179
FM2N Black Body Only.....	Exc / E+ £99 - £125
FM2N Chrome Body Only.....	E+ / E++ £129 - £179
FM2 Chrome + MD12 Motordrive.....	E++ £199
FM Black Body Only.....	E+ £79 - £89
FA Chrome Body Only.....	E+ £79
FG Black Body + MDE Drive.....	E+ £79
FG Black Body Only.....	E+ £79
FG Chrome + MDE Drive.....	E+ £79
FG Chrome Body Only.....	E+ / E++ £65 - £79
FG20 Chrome Body + MDE Drive.....	E+ £69
FG20 Chrome Body Only.....	E++ £59 - £69
20mm F2.8 AIS.....	E+ / E++ £289 - £349
21mm f4 + Finder.....	E+ £349
25-50mm F4 AIS.....	E+ £179
28mm F2.8 Non AI.....	E+ £69
28mm F2.8 Series E.....	E+ / E++ £59 - £75
35mm F2 AIS.....	E+ £249
35mm F2.8 PC Shift.....	E+ £199 - £219
35-70mm F3.3-4.5 AIS.....	E+ £59
35-105mm F3.5-4.5 AIS.....	E+ £59 - £69
43-86mm F3.5 AI.....	E+ £69 - £79
43-86mm F3.5 Non AI.....	E+ £69
45mm F2.8 GN Auto.....	E+ £149
45mm F2.8 P.....	E+ / E++ £179
50mm F1.2 AIS.....	E+ / E++ £449 - £499
50mm F2 Non AI.....	E++ £49
50-300mm F4.5 AI.....	E+ £399
55mm F2.8 AIS Micro.....	Exc / E++ £99 - £169
55mm F3.5 AI Macro.....	As Seen / E+ £49 - £79
80-200mm F4 AIS.....	E+ / Mint- £99 - £219
80-200mm F4.5 AI.....	Exc / E+ £49 - £69
105mm F1.8 AIS.....	E+ £299 - £349
105mm F2.8 AIS Micro.....	E++ £349
105mm F4 AIS Micro.....	E+ £159
135mm F2.8 AI'd.....	E+ £69
135mm F2.8 AIS.....	E++ £149
135mm F3.5 Non AI.....	As Seen £55
180mm F2.8 ED AIS.....	E+ £299
200mm F2 IFED AIS.....	E+ £949
200mm F4 AI Micro.....	E+ £189
200mm F4 AIS.....	E+ £149
200mm F5.6 Medical.....	E+ £399
300mm F4.5 AIS.....	Exc / E+ £149 - £179
300mm F4.5 Non AI.....	E+ £125
400mm F3.5 IFED AI.....	E+ £899
400mm F4.5 Nikkor-Q Auto.....	E++ £750
500mm F5 Reflex.....	E+ £449
500mm F8 Reflex.....	E+ / E++ £249 - £289
600mm F4 IFED AIS + TC300 Converter.....	E+ £1,749
Arsat 35mm F2.8 PC Shift.....	E+ £149
Tamron 35-105mm F2.8 SP.....	Unused £99
Tamron 200-500mm F6.9.....	E+ £249
Voigtlander 40mm F2.5 SL Ultran.....	E++ £199
Voigtlander 58mm F1.4 Nokton SL.....	E++ £339
Zeiss 100mm F2.8 Macro.....	E++ £999
SB11 Speedlight.....	E++ £99
SB12 Speedlight.....	E++ £29 - £39
SB14 Speedlight.....	E++ £49
SB15 Speedlight.....	E+ £25 - £30
SB16A Speedlight.....	E+ £59
SB17 Speedlight.....	E+ £29
SB18 Speedlight.....	E+ / E++ £15 - £30
SB20 Speedlight.....	E++ £39 - £49
AP2 Panoramic Head.....	E+ £35
Extension Tube PK1.....	E++ £30
Extension Tube PK11.....	E++ £29 - £30
Extension Tube PK12.....	Mint- £35
Extension Tube PK13.....	E++ / Mint- £30 - £39
Extension Tube PK2.....	E++ £30
Extension Tube PK3.....	E++ / Mint- £25 - £30
PB5 Bellows + PS5 Copier.....	E++ £179
PB6 Bellows.....	E++ £179
PF2 Focus Stage.....	E+ £84
PG2 Focussing Stage.....	E+ / E++ £89 - £129

We have lots more other equipment
which is not shown here, please look
at our website or call us if there is
something specific you are looking for

NEW EQUIPMENT SALE

Now on At Ffordes - Limited Stock - Call NOW

Product	SRP	Now
Cameras		
Olympus E-PL5 + 14-42mm kit.....	589.....	319
Olympus E-M1 + 12-40mm.....	1949.....	1550
Olympus E-M10 + 14-42mm EZ Kit.....	699.....	550
Panasonic GF5 + 14-42mm.....	379.....	249
Pentax K500 + 18-55mm.....	399.....	329
Pentax Q7 + 5-15mm Kit.....	449.....	319
Canon EOS 700D + 18-135mm.....	1115.....	729
Canon EOS 70D Body.....	1079.....	750
Canon EOS 7D MKII Body.....	1599.....	1,499
Nikon D7100 + 18-105mm.....	1299.....	909
Nikon D5300 + 18-140mm.....	1029.....	759
Leica M (240) Black Body (demo).....	5200.....	4,199
Leica S2 + 70mm Kit (demo).....	17,999.....	8,499
Fuji X-Pro + 18mm + 27mm.....	849.....	730
Pentax 645D LTD Body.....	13,999.....	9,999
Nikon J1 + 10mm.....	499.....	239
Sigma DP1.....	299.....	189
Fuji Finepix X30 Silver.....	529.....	429
Olympus E-PL2 Body.....	499.....	159
Olympus E-PM1 + 14-42mm.....	399.....	179
Olympus SH60 Compact - Black.....	259.....	169

Lenses	
Olympus 90-250mm F2.8 SWD Zuiko.....	5299..... 3,999
Olympus 50-200mm F2.8 SWD Zuiko.....	1149..... 899
Panasonic 8mm F3.5 micro.....	699..... 539
Panasonic 100-300mm F4-5.6 micro.....	549..... 429
Panasonic 45-150mm F4-5.6 Asph micro.....	279..... 179
Olympus 40-150mm F4-5.6 M.Zuiko.....	199..... 120
Olympus 14-42mm R II M.Zuiko.....	179..... 119
Olympus 17mm F2.8 M.Zuiko.....	259..... 179
Olympus 40-150mm F2.8 + MMF2.....	1449..... 1,299
Pentax 12-24mm F4 EL AL.....	1019..... 665
Pentax 55-300mm F4.5-5.8 AL.....	399..... 229
Pentax 16-50mm F2.8 SDM.....	1069..... 689
Pentax 10-17mm F3.5-4.5 SM.....	399..... 315
Pentax 35mm F2.4 AL.....	169..... 119
Pentax 40mm F2.8 XS.....	309..... 216
Pentax 18-55mm WR.....	199..... 125
Pentax 55-200mm FA.....	159..... 89
Pentax 55-200mm WR.....	269..... 179
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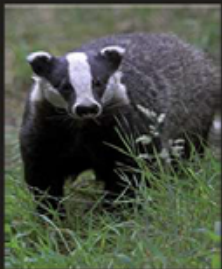
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For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.
Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF



Final Analysis

Roger Hicks considers...

'Sue and Dale's Airstream' (2012) by Frank Hallam Day



© FRANK HALLAM DAY

The trailer, or caravan, is an Airstream, a long-established, iconic and very expensive brand. The setting is Florida in the USA. The lighting is by light-painting with different torches during exposures of at least 10mins, at night (not twilight). The effect is... indescribable.

Literally. You have to see the picture. Even in 10,000 words, I couldn't describe this scene quite the way it has been photographed. You would inevitably end up with a different impression from that created by the picture – assuming, of course, that you did not give up from boredom before you got to the end. And yet, you can take in the image at a glance, faster than you can read this paragraph.

Frank Hallam Day won the 2012 Leica Oskar Barnack Award with his 'Alumasces', a study of recreational

vehicles (RVs) in Florida, of which this is an example. It appeared on the cover of a special edition of *Leica Fotografie International* for Arles, where the awards are made. The series is based on the gulf between the 'nature' in which these things were parked and the things themselves, the very antithesis of 'nature'. As Day puts it: 'They brand themselves with labels asserting a desired yet ironically thwarted relationship with nature: Escaper, Sunset Trail, Wilderness. But they suggest isolation from a threatening natural world, as well as from humanity itself.'

How do we describe things?

Precisely because the image is indescribable, it immediately calls into question the nature of describability. Consider the Airstream. In contrast with the normal angularity of RVs, its rounded

contours might easily be described as 'organic' – but in contrast with the truly organic surrounding jungle, it looks all the more artificial. It is luxury in the wilderness, but a 'wilderness' that has been made accessible to massive recreational vehicles. Compare it with a tent, all too vulnerable to insects, snakes, alligators, thieves: this is a fortress, an island of itself entire, a symbol at once of the conquest of nature and of the infinite and recurrent power of nature itself.

As so often in this column, the 'how' of taking this picture is less important than the 'why'. Any reasonably competent photographer could master the cameras and the lights, although the latter would take practice. It's not about technique, though. It's about vision, and the sheer physical effort required to take the pictures – not to mention the risks.

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